

No modern diplomat has occupied a position at the centre of British affairs comparable to that of Sir Alexander Cadogan. As permanent head of the Foreign Office from 1938 to 1946 he had a unique involvement in wartime government. His close relationship with Churchill (whose accession to leadership he at first disapproved) bore echoes of that famous partnership of their illustrious ancestors, the Duke of Marlborough and his staff officer, the first Earl of Cadogan.

Throughout the wartime period, Alec Cadogan kept a diary. It is not only an important historical document, but contains remarkably frank and acerbic views of the men who shaped the conduct of the war. Now, three years after Cadogan's death, the diary is to be published for the first time. These are extracts from it.

INTRIGUE AND ENVY AS EUROPE FALLS

inesday, 8 May, 1940

esterday's debate went hadly, I don't think it's fatal. In my

Chamberlain the best in sight. The only alternais Halifax and that would he end of him. Dined at home worked. What a life! P.M. ned well and quite cheerful morning, hut I gather debate weaken Government. But are we going to put in its e? Winston useless. Then? ee? Sinclair? Sam Hoare!

overnment pressed to a Divi-last night and majority drop-to 81. So this is serious! ely day—tulips almost at best and everything smil-except human affairs. ked to the Foreign Office. fax went off to see P.M. it 10.15. Back about 11. He gloomy, thinks P.M. will go fears he (Halifax) may he d to take over. Cabinet at f C. at 11.45. But we had to about, as that blasted H. of as sitting and wrangling and iguing . . . Halifax went over No. 10 at 4.30 to meet P.M. Winston. This is his ·unt:—

P.M. said main thing was national unity: Labour must e in to the Government. If wouldn't come in under his dership, he was quite ready resign. Agreed to talk to our leaders and Attlee and enwood came. Then were : ':d (a) will you come in under

present leadership, (b) under any other? They must consult any other? They must consult Party. Answer to (a) almost certainly "No," to (h) probably "yes." So after they had gone, P.M., Winston and I discussed possibilities. P.M. said I was the man mentioned as the most acceptable. I said it would he hopeless position. If I was not in charge of the war (operations) and if I didn't lead in the House, I should be a cypher. I thought I should be a cypher. I thought Winston was a better choice. Winston did not demur. Was very kind and polite but showed that he thought this right solution. Chief Whip and others think feeling in the House has heen veering towards him. If Chamherlain remains—as he is ready to do—his advice and judg-ment would steady Winston.

I said I personally welcomed this, as it kept Halifax with us [at Foreign Office]. (I think he is not the stuff of which a P.M. is made in such a crisis.) We should lose a good Secretary of State and get a doubtful P.M. But I'm not at all sure of Churchill. However, there it is -waiting on Lahour decision. It would not be-or might not be—a bad solution. But how heastly the H. of C. is! With what delight they jump on a good man when he is down! I gather that this morning there was rather a "morning after" feeling in the House. But too late! The trade of politics is indeed a dirty one. I don't think they'll

get a hetter P.M. than Neville. But all their heastly little envies and jealousies and susceptibili-ties have to be "appeased." If only it means the disappearance of Sam Hoare, all this will not have heen in vain!

Woken up at 5.40 am with news of invasion of Holland and Belgium . . . Cahinet at 8. Germans have relieved us of a number of embarrassing questions by invading both countries. Cabinet over about 9... Lahour refuse to serve under Neville, who resigns. Winston to form Government . . . Confused news, which seems to show Germans not having it all their own way—except at Rotter-

Saturday, 11 May

Thank God, Halifax continues at the Foreign Office. Other Cabinet changes none too good. I'm afraid Winston will build up a "Garden City" at No. 10, of the most awful people including Brendan Bracken! Most critical days. And here we are Cabinet-making!

Codogan wrote at once to Cham-

... to soy how deeply I have sympathised with you in all your difficulties, and how glad I am to think that the cauntry, by your generous decision, will still benefit by your

During these troubled years, I have been privileged to watch your con-duct af affairs fram close quarters. and there is no one of your number-less followers and admirers who would poy you a more wholehearted tribute than I should.

And I shall remember to the end of my doys the many personal kindnesses you showed me. Chamberlain replied that he had been greatly touched by this generous letter.

Sunday, 12 May

. . . Halifax came in about 12.30. . . . Sam Hoare now to go to Madrid! I suppose they want him safely out of the country!

Monday, 13 May

Masses of telegrams. Things look pretty black. Holland cracking and Belgium not too good. Halifax yesterday offered Madrid to Sam Hoare who refused—will take nothing short of India! Nothing ht 2020 news all day. Cabinet at 6.30.

Plus ca change! And do Green-wood, Attlee, Sinclair and Alexander strengthen the party so? Awful discussion about hombing the Ruhr. Decided (I think rightly) to put it off for four days. Cartier [Belgian Amhas-sador] about 11 to protest against British troops going through Brussels, contrary to "agreement." Said I was unaware of any agreement. Anyhow the essential was to get, by the best way, on to the hest defensive line to protect his beastly country. But rang up CIGS's ADC "pour acquit de conscience."

Tuesday, 14 May

Lovely morning-warm sun. Cahinet 11.30. Situation still very obscure. CIGS thinks big attack coming in West. Winston still doubtful. . . . Cabinet at 7.—on Reynaud's message to Winston, showing that Germans have broken through at Sedan, and imploring air raid, which we can't give, in great measure. Very gloomy and unpleasant meeting-worst I have ever attended in that heastly room. Things never looked hlacker. But they've looked that before.

Churchill telegraphed to Roosevelt: "I trust you realise, Mr President, that the voice and force of the United States may count for nothing

if they are withheld too long. You may have a completely subjugated, Nazified Europe established with astonishing swiftness, and the weight may be more than we can bear. All I ask now is that you should proclaim non-belligerency, which would mean that you would help us with everything short of octually engaging armed forces. Immediate needs are, first of all, the loan of forty or fifty of your older destroyers to bridge the gap between what we have now and the large new construction we put in hard at the beginning of the war.

We want several hundred of the latest types of aircraft ... onti-aircraft equipment and ommunition ... to purchase still in the USA.... I am looking to you to keep the Japonese quiet in the Pacific, using Singapore in any way convenient."

The President made a prompt reply, probably as helpful as it could be at the time. On the two vital points, hawever, he could offer nothing very comforting. The loan of destroyers would require the sanction of Congress, which he was reluctant to seek at that moment. As for Japan, the US Fleet would remain at Pearl Harbour for the time being.

Thursday, 16 May

The hlackest days I have ever lived through. But there are doubtless worse to come. Cahinet in morning at which we received blacker and hlacker news from France. Finally [General] Dill explained plans for withdrawal in Belgium. This infuriated Winston, who said we couldn't agree to that, which could jeopardise our whole army. Sprang up and said be would go to France-it was ridiculous to think that France could he conquered by 120 tanks (hut it may be!). He said he would leave after lunch, and asked Chamherlain to "mind the shop!" . . . Awful afternoon. . . 6. meeting of Committee presided hy Chamberlain ahout what to do in Mediterranean if Italy comes into war.
Not much! Dined at home. Cabinet announced for 10. Went there and met Halifax and John Anderson [Home Secretary]. Cabinet put off till 10.30, then 11. Waiting for telegram from Churchill in Paris to he deciphered. Cahinet, under Chamberlain, assembled at 11. Winston's message showed situation desperate and endorsed appeal hy French for all the Fighters we can give them. Agreed hy midnight, to send six squadrons [in addition to the four squadrons which the Cabinet had agreed earlier in the day to despatch]. Friday, 17 May

Cabinet at 10. Churchill gave account of his trip. French evidently cracking, and situation awful. Nothing much to he done and no decision to he taken. Kennedy [US Amhassador] turned up at 11. Churchill saw him and got from him President's reply to his appeal. I'm quite convinced that Pres[ident] will



Jane Goodall and the chimps on page 35 today



P.M. than Neville. But all their beastly little envies and jealousies and susceptibilities have to be 'appeased'.... Thank God, Halifax continues at the Foreign Office. 9

do all he can, but he can't go abead of his public. And even then, what can they do to affect this hattle? . . All kinds of worries: these days are dreadful and my knees are beginning to go! Gather French haven't fought at all—simply shattered by air-tank attack. Troops and guns hardly used. Our Staffs living in the days of the Zulu war.

Never did I think one could. endure such a nightmare. . Very tired. But how these Chiefs of Staff (and the PM) endurenever getting any rest-I can't think. They're wonderful—at least I think Pound [Navy] and Newall [RAF] are. Ironside [Army] I think so stupid as to he impervious to anything.

Saturday, 18 May

Situation less awful, hut still very grave. Whatever happens, RAF have covered themselves with imperishable glory. Cabinet 11.30. Beaverbrook came, about aircraft production. I got a bad impression—that he was trying to rush things into the sbop window. . . Weygand recalled from the Levant to replace Gamelin as C-in-C].

Sunday, 19 May Cahinet at 10. News pretty had

—Germans now driving NW to cut through to Channel ports hetween us and French. French army not fighting. French Cab-inet changes—Pétain brought in [as Vice-President of the Council]-for prestige. Gamelin (thank heaven) sacked.... Went down to Kew, It's a lovely spring with sparkling air and wonderful hlossom and the whole world looking like paradise—and Hell let loose. Back 4.45. Cabinet summoned at 4.30. Anyhow, missed that bus, and had a cup of tea and got to the Foreign Office 5.30.

Sam [Hoare] at 6. Says Bracken bad come to him with urgent message from Churchill that he must go to Spain at once. This quite contrary to what Halifax told me. I said if that was PM's wish it must be done, and kept him on the hooks talking. About 6.45 Halifax returned from Cabinet and I went to see him. He said he had discussed matter at Cabinet and Churchill had told bim to go slow for some days! So I put Sam into his room. They soon sent for me. Eventually Halifax said he would see Churchill. We kicked Sam out and went over to Admiralty House. Churchill said he had sent no message to Sam, and rang

for Bracken, who denied that he had. Dirty little dog has got the wind up and wants to get out of this country! However, they all want to he disembarrassed of him and agreed to send him out. This difficult to arrange, hut as long as I see the last of Sam, I don't care what happens. As if that little runt could do us any good anywhere. He's a lily-livered little skunk. News very bad-French won't fight. Can

Weygand rally them? BEF threatened with extinction. . .

Listened to Winston's hroadcast. We must fight on, whatever happens. I should count it a privilege to be dead if Hitler rules England. I had not thought I should have to live through such awful days. Monday, 20 May

Another glorious day. Only man is vile. Walked with Halifax continued on next page

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NAME

THE CADOGAN DIARIES

continued from preceding page and Dorothy [Lady Halifax] through Palace Garden. Halifax wanted to talk about Sam Hoare. I said there was one bright spot—there were lots of Germans and Italians in Madrid and therefore a good chance of Sam Hoare being pained, but Dorothy agreed heartily. murdered. Halifax looked

Cabinet 11.30. Pretty grim. Germans still driving on. See no hope of any counterstroke.... Sam Hoare and Lady Mand fussing around. . . . Walking down the passage, to make conversation, I said, "It must be difficult for you, so suddenly, to adapt yourself to living in a new country." She said, "It may he easier than to adapt oneself to living in an old country in new conditions "!!! That's it! The rats leaving the rate leaving the it! The rats leaving the ship.
The quicker we get them out
of the country the better. But
I'd sooner send them to a penal Thursday, 23 May The public don't grasp the situation at all. Sam's agresettlement. He'll he the Quisment received—thank heaven. ling of England when Germany So we can get him out of the conquers us and I am dead. country in a few days. Good riddance of v. had rubhish. He

Tuesday, 21 May

Cabinet at 11.30. Unfortunately Churchill hegan by saying situation more hopeful. Which resulted in a most awful tale of woe heing unfolded. French Command are in complete confusion and helpless.... What a situation! . . . That little blighter Sam Hoare at five. He determined to fly out of this country as soon as he can get a plane Halifax asked me why he was in such a hurry. I said, "Because he's frightened." Halifax: "You don't really think that?" I: "I certainly do, he's the first rat to leave the ship." And what the

Spain? Brute, A miracle may save us: otherwise we're done.

Cabinet 10.30. Winston had that he sees no alternative. left at dswn for France. Summoned to Admiralty at five Neville in charge. Not much news—mainly hecause there is Neville, Greenwood and Attlee. no co-ordination and no com- Discussed situation. Churchill munications. What there is, is seemed to think we might hlack as hlack. We put the almost he hetter off if France Guards into Boulogne all did pull out and we could con-

right.... Cabinet 7.30. Winston hack. Pleased with his talks with Reynaud and Weygand. As regards latter, says he "looks too young to be entrusted with important a command." Weygand hos a plan. Counter-offensive should start tomorrow. But will the French fight? The command seems to have collapsed. CIGS says troops all right. But Dill says they have never fought any-where, and Ismay seems where, and Ismay seems inclined to agree. Our fellows will probably fight—as it is their only chance of getting out! What an appalling situation. . . I asked Newall this evening if he'd had a good day. He said his reports weren't all

wasted a lot of my time. . .

Mosley arrested! Quite right.

But there are 1000s of others

who ought to be. . . . If Weygand

can stage good counter-attack on flank attack in next 24

hours, we may avert complete disaster. But that is all the

coming over here for lunch. Plain that French are in very

account of his conversation

with Reynaud at lnnch. Reynaud doesn't say that France will capitulate, hut all

his conversation goes to show

time he has.

hell can he do anyway in Cabinet at 2. Churchill gave us

Sunday, 26 May

Cabinet at 9.

VANSITTART... ' has just been made a in yet—but so far we had hagged seven. "The sort of stuff one gives away to the beaters—no good hirds— What on earth for?

Reynaud

Privy Counsellor!

appeal, which Reynaud wanted,

to Muss. He may be right there.

Settled nothing much. Churchill

too ramhling and romantic and

sentimental and tempera-

mental. Old Neville still the

best of the lot. . . . A non-stop nightmare. God grant that I can go on without losing faith or nerve. But where to?

Cahinet Halifax asked Chur-

chill to come out into the gar-den with him. Halifax said to

me "I can't work with Winston any longer." I said "Nonsense: his rhodomontades prohably hore you as much as they do me, hut don't do anything silly under the stress of that." Halifax came to have tee in my room after Said

have tea in my room after. Said

he had spoken to Winston, who

of course had heen v. affectionate! I said I hoped he really wouldn't give way to an annoyance to which we were all

subject and that, before he did

anything, he would consult Neville. He said that of course

he would and that, as I knew,

he wasn't one to take hasty

decisions.

Tuesday, 28 May



HOARE... 'dirty little dog has got the wind up and wants to get out'

officer, who left Belgium yes-

terday and paid tribute to their

fighting and to the King. Silly old Roger Keyes also came, hut

he's stupid, sentimental and

quite inarticulate. Prospects of

B.E.F. look hlacker than ever.

Awful days!

On 28 Moy Ciano let Sir Percy Loraine, our Ambassador to Italy, see that Italy would soon enter the war. Afterwards. Halifax wondered whether it might not have been possible to bribe Mussolini; "but I do not think we could ever have offered him enough to tempt him, and Loraine always disliked the idea of offering anything to Ciano. He never felt able to hand him £50,000 on the golf links."

Wednesday. 29 May

Walked to the Foreign Office only sane moments 1 have.

Everyone — principally Glad-wyn Jehb—wanted me to see

100 people and read 1,000 long papers hefore 10.30. Can't be done and I reacted. Cabinet

11.30. News unpleasant. We have got off 40,000 men and taking them, at present, at rate

of 2,000 an hr. But the end will

he awful. A horrible discussion

of what instructions to send to

Gort. Churchill rather theatri-

uesday, 28 May cally hulldoggish. Opposed by which will be worth cabinet 11.30. Did brought Chamberlain and Halifax and for goods of value!...

Awful days! . . .

Wednesday, 29 May

centrate on defence here. Not in unnamed British lialson sure he's right. He against final officer, who left Belgium yes-



BEAVERBROOK ... 'I got a bad impression ... trying to rush things into the shop window'

Fear relations will hecome

rather strained. That is Win-

ston's fault-theatricality. Dis-

cussion of what to do with ice-

cream-vendors. Drown - the hrutes is what I should like to

Cahinet 12.30. Churchill pro-

duced much hetter instructions

to Gort, ordering him to come away hefore the end and giving some latitude about final

capitulation. . . Cahinet 5.30 till 8. . . P.M. off to Paris to-

morrow morning. French look like running out and putting blame on us. And he must hearten them and keep them in the fight or we must cut out and fight alone—and cut a good

figure too, I hope. V. tired, hut

how these others-Chiefs-of-

Staff, &c. stand up to it, 1 can't

P.M. in Paris. Cabinet at 11.30. By noon, we had taken off 164,000 men—a miracie! Lunched at home. Went with

Theo [Cadogan's wife] to

choose rugs. Just as well to give away Treasury notes, which will he worth nothing,

Thursday, 30 May

Friday, 31 May

yielded to a reasonable extent. Sunday, 2 June



CHURCHILL ... toe rambling and and temperamental'



romantic and sentimental

for assistance on the Somme.

the drain. It won't do any good

-It won't prevent the French

fence of these islands-come

Labour members, Neville, Hali-

fax, and, I think, Archibald

Sinclair, think with me. Senti-

mental Winston rather doubt-

[Fighter Command] there and

exposed the extent of the strain on RAF fighters. Discus-

sion as to reply to he sent to French appeal for help on Somme. Glad to say it was de-cided not to fall between two

stools and not to send over

fighter protection over to France. That would he fatal. . . .

Cahinet 11.30. Discussed

reply to French appeal. Chur-

chill trying hard to send out fighters to help them. But they're no use. If I could see any signs of the French fighting I should take a risk. But they don't. And they ignored our 24 hour warning of raid on Paris yesterday, and the pilots ware all at lunch 140 machines.

were all at lunch ! 40 machines on the ground, and 4 got off!

Vansittart has been made a Privy Councilior! What on earth for? He has now, by well-earned dismissal, achieved

a GCB and a PC!! Found Halifax this morning sealing up a letter to Vansittart—con-

Dowding

Monday, 3 June Cahinet 11.30.

Tuesday, 4 June

Thursday, 6 June

they will continue to do so, Dill blithely answered "No." What fun! Churchill said he was going over to France after but subsequently cancelled it-largely, I suspect, because French Government are packing up and leaving 6. Musso declared war. Am rather glad. Now we can sav what we think of these puru-

lent dogs.

Tuesday, 11 June Cahinet 12.30, Not much news as French G.Q.G. and Government have moved. But French seem to be holding pretty well. Churchill off to France again this afternoon....

Wednesday, 12 June

Saw Halifax . . . who said Winston had hrought hack news that French were evidently cracking. Well, if they Cahinet 6.30. French howling must, let them crack and let us concentrate on our own defence Perhaps we should give them a token, but it's so much down and the defeat of Germany, instead of dribbling away to France all that we have that is good—and losing it. But what a look-out! God give us conrage. Bombing attack on N. Italy last night a flop—owing to bad weather and French reviling us. I'd really sooner cut loose and concentrate on dethe 4 quarters of the world in arms! We should really be hetter off! Decision postponed for report of Chiefs of Staff. opposition!

Thursday, 13 June

Halifax rang up at 9 to say P.M. sent for hy Reynaud and P.M. sent for hy Reynaud and going over to France—wants Halifax and me to go with him. Got to the Foreign Office at 9.50 and told Halifax starting from Dorchester [Hotel] at 10. Gladwyn Jehb motored me there and we got to Hendon at 10.30. Churchill got up late and didn't turn up till 11. Flew in Flamingo with Halifax P.M. in Flamingo with Halifax, P.M., Beaverbrook and Ismay in other machine. Out to Weymouth . . . Over Channel Islands and to Tours. Thunderstorm and rain as we arrived on pock-marked hombed aerodrome. No one expected us and I got hold of French A.F. officer who was very helpful and supplied cars to take ns to Prefecture. Complete chaos. But managed to impress who we were. Prefet at last arrived and got Reynaud on telephone. Arranged to meet 3.45 and went off to lunch at a hotel, good lunch and Churchill in

there for French. He said French army hust and asked us to release him from nogratulating him, I suppose. Halifax is a queer fish. separate peace agreement. He said he had been heartened by Cahinet at 12.30. French more or less holding, hut in Roosevelt's message allowing publication of his appeal. So we said make another—last reply to a question whether appeal, and meanwhite we won't answer your question. Spears [Churchill's personal representative with French Prime Minister] told me he hadn't heen in this mood at noon. But old Pétain com-pletely défaitiste—also Weygand: it's not his war. Reynaud improved later, but he's v. mercurial. Off the ground soon after 6. Landed Hendon about 8.30. Dined at home. Cabinet 10.45 till 1.15. Good message from Roosevelt which crossed Reynaud's last appeal. We sent appreciative message to Roosevelt, another to Reynaud saying he'd got all he wanted, and a message of solidarity from France to England. Home about 1.30. V. tired. Had about five hours in 'plane which should be restful—but rattling. Dahlias being put in!

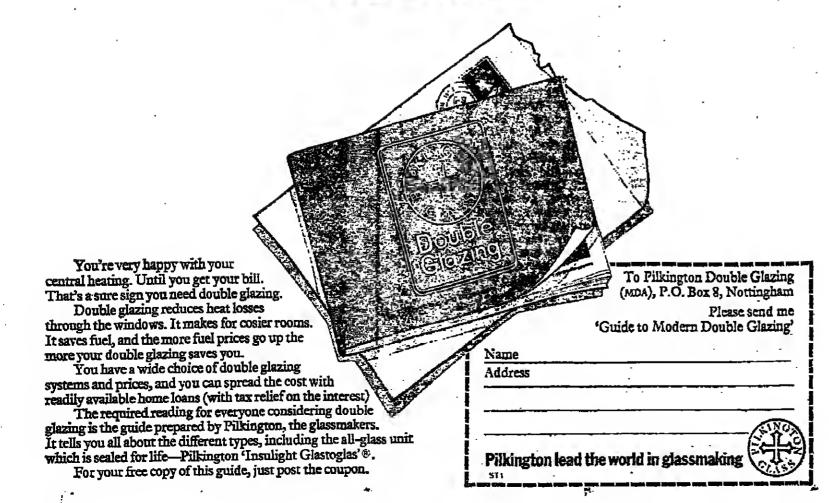
Friday, 14 June Germans entering Paris Everything as hlack as hlack. Even Turks_running out . . . Censor at 7.30 said message intercepted to effect that Pétain has formed a Government. If true, that means capitulation and all lost.

Saturday, 15 June

Cahinet at 10. French army seems to have disintegrated. After, Neville brought up proposal-which he didn't thick much of (nor 1)—for fusion of British and French Govern-ments — 1 had meanwhile drafted telegram to Bordeaux, suggesting French Government should come here. That is the most practical step. Draft approved. I hroke away at lunchtime—I've had 10 weeks non-stop and it's too much almost, even for me! ... Went out in a deluge of rain and picked peas and dug potatoes for our dinner, which was excellent. Did some writing after, hut won't look at work! Everything awful We'll all fight like cats—or die ratber than suhmit to Hitler. US look pretty useless. Well, we must die without them.

Extracted from "The Diaries of Sir Alexander Cadogon, 1933-1945," edited by Dovid Dilks, to V. good lunch and Churchill in be published by Cassell, price v. good form... Only Reynaud £6.00. on November 11.

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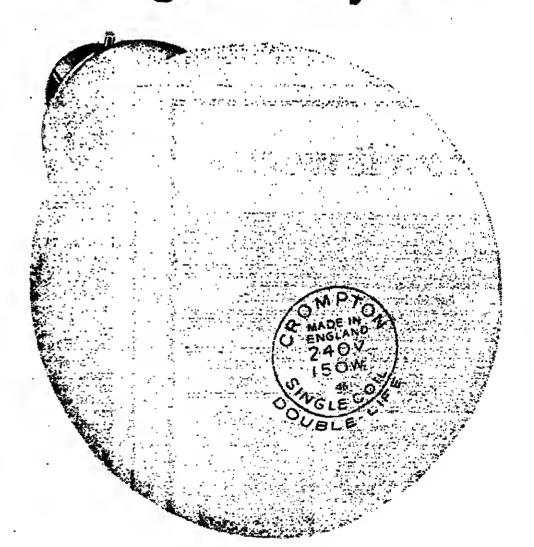


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HAWKER SIDDELEY

ane Goodall's final, moving story of the chimpanzees—and her verdict on their lessons for human society

THE DEATH OF MR McGREGOR

WAS AWAY FROM THE ombe Stream when the timid lly bad a new hahy, but I was ere a month later when, one ening, she walked slowly into mp supporting him with one ind. Each time she made a dden movement he uttered a ud squawk, as though in pain. It was soon ohvious that the iby was very ill indeed All s four limbs hung limply

own and he screamed almost very time his mother took a ep. When Olly sat down, very refully arranging his legs so not to crush them, his elder ster Gilka went and sat close her mother and stared at e infant.

Olly ate a couple of hananas d then set off along the lley, with Gilka and me folwing. Olly moved for only a w yards at a time and then. though worried by the reams of her infant, sat down cradle him close.

After travelling about a indred yards, which took her st over half-an-hour, Olly mhed into a tree. Again she refully arranged her haby's np arms and legs on her lap she sat down.

When we had been there me fifteen minutes it hegan rain, a blinding deluge, sich almost obscured the imps from my sight. During at storm, which went on for irty minutes, the bahy must her have died or lost conousness; when Olly left the e afterwards he made no and his head lolled back limply as his arms and legs. [was amazed at the sudden d complete change in Olly's ndling of her haby. I had tched a young and inexperited mother carrying her ad baby and, even the day er its death, she had hald er its death, she had held hody as though it were still ve, cradling it against ber east. But Olly climbed down tree with her infant caresly in one hand and, when

> it was as though she knew was dead. Perhaps it was cause he did not move or that her maternal instincts re no longer roused.

> nen sbe sat down the body netimes dropped heavily to ground. It was gruesonie to itch, and several of the young nale chimpanzees went over

ay from camp and she and

wn. The dead infant slumped to ier than to glauce down of poliomyelitis amongst the lefty, Olly ignored it. She African population in the st sat, staring into space. Kigoma district: since chimpan-



half-bour save to hit away the every human infectious disease fast-gathering swarm of flies. Now, at last, came Gilka's

opportunity to play with her sibling. It was not easy to watch Already the corpse had we did not know to what lengths the disease might helly showed a definite ravage the chimp community, greenish tinge, and the eyes, which were wide onen stared glassily ahead.

towards her. Carefully sbe groomed it, and then with a quick glance towards her mother, Gilka carefully lifted reached the ground, she is reached the ground Only then dld Olly's lethargy leave her for a moment. She snatched the body away but then, once more, let it fall to

tbe ground. The following afternoon Olly

Had we known, at the time, that Olly's infant was, without doubt, the first victim of the terrible paralytic disease that struck our chimpanzee comd stared.

Presently Olly wandered followed the family—for, at that time, my own bahy was on ika, with me following, went the way. But we had no susin me way up the opposite piclon, and the next victims in untain slope. There she sat did not appear for aoother two

Later we discovered that ground heside her and, there had heen a had outbreak

hardly moving for the next zees are susceptible to almost and are known to get polio, it seems almost certain that this was the epidemic which afflicted our chimpanzees.

least trying to stop it by treat- ling, huge branch flailing the ing those that were healthy. ground, Hugo and I went to Inch by inch, glancing The Pfizer Lahoratories in repeatedly up at her mother's Nairohi generously supplied us face, Gilka pulled the body with the oral vaccine, and we with the oral vaccine, and we ing male turned aside. gave it to the chimps in

a chimp stopped visiting the There was one afternoon that, feeding area for a while, we without doubt, was from my started to wonder whether we would ever see him again.

six lost their lives. Some of the in a tree ahout sixty yards from victims were lucky and sur-where McGregor lay in his nest. The following day Olly rived in camp, followed by lka, with the corpse of ber lka, wit female, Melissa, was affected in her neck and shoulders. The magnificent young males. Pepe short stages, hegan the long and Faben, both appeared after short absences trailing one use when at last he reached the less arm. But it is the night-mare of Mr McGregor's illness that still haunts us.

> IT WAS QUITE late in the evening when my hushand, Hugo, noticed Flo, Fifi and Flint moving cautiously to-wards a low bush, just below every so often, uttering soft worried calls as they stood upright to peer over the long grass. We burried down to see what was happening. what was happening.
> We saw the flies first. Every

leaf and twig near the bush hore its hurden of metallic hlue and green flies, buzzing angrily as our approach disturbed them. As we cautiously moved closer we expected to see some dead creature—but it was Mr McGregor, and he was alive.

He was sitting on the ground reaching for the tiny purple berries that grew on the hush above his head, stuffing them into his mouth. It was not until he wanted to reach another cluster of the fruit that we realised the horror of what had happened.

Looking towards the berriea, the old male seized hold of a low hranch and pulled himself along the ground—hoth his legs trailed uselessly after him. When next he wanted to shift his position he put hoth hands hehind him on the ground and inched his hody backwards in a sitting position

Flo and her family soon

moved away, hut Hugo and I stayed there until darkness To our amazement Mr McGregor was able to pull himself up into a low-branched tree, using only his powerful arms. He hauled himself quite high and then managed to build

a small nest. As he climbed we saw the reason for the horde of flies for he had lost the use of the sphincter muscle of his hladder and, every time ne strained to reach a higher branch, a spurt of urine trickled down his paralysed thighs.

The next ten days and they

seemed more like ten years— had a nightmare quality. We kept hoping to notice some flicker of life return to his paralysed legs, but he never twitched as much as a toe. During this time, he did not move from the vicinity of our feeding area. feeding area.

Usually, having risen at about eleven o'clock, he was back in his nest by half-past four or so. At first he was apprehensive if we approached to closely and threatened us too closely and threatened us with a quick raising of one arm and a soft bark. But after two days he seemed to sense that we were trying to help-and after this he even lay back and allowed me to pour water from a sponge into his open mouth.

We made a little hasket of leaves which we filled with food-bananas, palm nuts, any wild foods we could collectand pushed it up to him in his nest on the end of a long stick. When he had vacated his nest

in the mornings, we climbed up and cleaned it for him. One of the most tragic things about the whole tragic affair was the reaction of the other chimps. Initially, almost cer-tainly, they were frightened by the strangeness of his condition. One after the other they approached him with their hair on end and, after staring, began to display around him.

Goliath actually attacked the stricken old male wbo, power-less to flee or defend himself in any way, could only cower down, his face split by a bideous grin of terror, whilst Goliath pounded on his hack. When another adult male bore down on McGregor, hair briststand in front of the cripple and, to our relief, the display-

After two or three days the others got used to McGregor's I think those few months strange appearance and growcre the worst I have ever tesque movements, but they lived through for, every time kept well away from him. feeding area for a while, we started to wonder whether we would ever see him again.

Fifteen chimpanzees in our group were afflicted, bf whom and were grooming each other its lost their lives. Some of the

himself from his nest, lowered himself to the ground and, in

tree he gave a loud grunt of pleasure and reached a hand towards them in greeting-but even before he made contact they swung quickly away and, without a hackward glance, started grooming on the far side of the tree.

sitting there alone, my vision hlurred, and when I looked up at the groomers in the tree I eame nearer to bating a chimpanzee than I have ever done efore or since.

On the tenth evening, when e went down with his supper, Mr McGregor was not in his ting in the grass. When we

found him, after a short search, we soon realised that, somehow, he had dislocated one arm. And then we knew that, in the morning, we should have to ahoot our old friend.

We had known it, secretly, all along—yet we had waited, hoping for a miracle. I stayed with him for a while and, as dusk fell, he looked up more and more often into the tree above him. I realised that he must want to make a nest, so must want to make a nest, so I cut and took to him a large plle of green vegetation. At once he manoeuvred himself on to it, lay down and, with one hand and his chin, tucked the twigs over to make a com-

fortable pillow.

I went down to see him later that night, and it says much for the extent to which we had won his trust and confidence that, having heard my voice, he closed his eyes and went back to sleep, three feet away and with his back to me and my hright pressure lamp. Next morning, whilst he was grunting in delight over his favour-ite food-two eggs which we had given him-we sent him, unsuspecting, to happier hunting grounds.

THE AMAZING SUCCESS OF man as a species (if success is indeed the proper word) is the result of the evolutionary development of his hrain which has led, among other things, to tool-using and tool-making, the ability to solve problems hy logical reasoning, thought-ful co-operation, and language. One of the most striking

ways in which the chimpanzee, biologically, resembles man lies in the structure of his brain. The chimpanzee, with his marked capacity for primitive reasoning, exhibits a type of intelligence closer to that of man than is the case with any other mammal living today. The brain of the modern chimpanzee, in fact, Is probably not too dissimilar to the hrain that so many millions of years ago directed the behaviour of the

first ape-men.
Until I first watched David
Greyheard and Goliath modifying grass stems so that they could use them to fish for termites, the fact that prehistoric man made tools was considered to he one of the major criteria which distinguished him from other creatures. The chimpanzee does not fashlon his probes to "a regular and set pattern" -hut then prehistoric man, hefore his development of stone tools, undoubtedly poked around with sticks and straws. At that stage it seems unlikely that he made tools to a set

pattern elther. tinued to use his early tools for thousands of years, virtually without change. Then, suddenly, we find a more refined type of stone tool culture appearing widespread across the continents.

If the chimpanzee is allowed to continue living be too might suddenly produce a race of chimp super-hrains and evolve a hrand new tool-culture. For it seems almost certain that whilst the ability to manipulate objects is innate in a chimpanzee, the actual tool-using pat terns practised by the Gombe chimpanzees Stream learned hy the infants from their elders.

One very significant aspect of chimpanzee behaviour lies in the close similarity of many of their communicatory gestures and postures to those of man himself. Not only are the actual positions and movements similar to our own, but also the nest, nor could we see him sit- contexts in which they often occur.



Jane Goodall with her son, "Grub": observation of chimp mothers influenced her opproach to his early upbringing.

Humans, in many cultures,

or holding of another's genitals

is a greeting in some societies; indeed, it is described in the

Bible, only it has been trans-

lated as the placing of the band

under the companion's thigh.

greeting hehaviour has become

ritualised. A man passing an acquaintance in the street does

not necessarily incline his bead to show that he acknowledges

the superior social status of

the other, yet undoubtedly the

gesture derives from submis-

sive bowing or prostration. We do not only smile when we are nervous and ill at ease

during a greeting; nevertbe-

serve to acknowledge the rela-

tive social status of the indivi-

duals concerned, particularly

A greeting between two chimpanzees nearly always serves such a purpose—it re-

establishes the dominance

status of the one relative to

the other. When nervous Olly

greets Mike she may hold out

her hand towards him, or bow

to the ground, crouching sub-

missively with down-bent head.

She is, in effect, acknowledging Mike's superior rank. Mike may touch or pat or hold her

on formal occasions.

In buman societies much

When a chimpanzee is sud-text, Chimpanzeea may bow or denly frightened he frequently crouch to the ground, hold hands, kiss, embrace, touch or reaches to touch or embrace a chimpanzee close by, rather as a girl, watching a horror film, pat each other on almost any part of the body, particularly the head and face and genitals. may seize her companion's band. Both chimpanzees and A male may chuck a female or humans seem reassured, in an infant under the chin. stressful situations, by physical contact with another individual. show one or more of these gestures. Even the touching

This comfort prohably originates during the years of infancy when, for so long, the touch of the mother, or the contact with her hody, serves to calm the frights and soothe the anxieties of both ape and buman infants.

There are some chimps who, far more than others, constantly seem to try to ingratiate themselves with their superiors —just as there are people wbo, when trying to be extra friendly, reach out to touch the person concerned and smile So far no chimpanzee has the person concerned and smile succeeded in using one tool to make another, yet, in time, the chimpanzee might develop a some reason or other, people when the contraction of the some reason or other, people when the contraction of the some reason or other, people when the contraction of the some reason or other, people when the contraction of the some reason or other people. more sophisticated tool culture. who are unsure of themselves After all, primitive man con- and slightly ill at ease in social

When chimpanzees are overjoyed hy the sight of a large pile of bananas they pat and kiss and emhrace one another rather as two Frenchmen may embrace when they hear good news, or as a child may leap to bug his mother when told of a special treat.

It is if we begin to consider the moral issues at stake when, say, one human hegs forgiveness from another, or himself forgives, that we get into difficulties when trying to draw parallels between human and chimpanzee behaviour.

Whilst we may make a direct comparison between the effect, on anxious chimpanzee or human, of a touch or embrace of reassurance, the issue hecomes complicated if we prohe into the motivation which directs the gesture of the ape or the human who is doing the reassuring. For humans are capable of acting from purely unselfish motives; we can he genuinely aorry for someone and try to share in his troubles in an endeavour to ofter comfort and solace.

It is unlikely that a chimpan zee acts from feelings quite like these; I doubt whether even memhers of one family, united as they are hy strong mutual affections, are ever motivated hy pure altruism in their dealings one with another.

On the other hand, there may he parallels in some instances. Most of us have experienced sensations of extreme discomfort and unease in the presence at an abject, weeping person. We may feel compelled to try to calm him, not because we are sorry for him, in the altruistic sense, but hecause his behaviour disturhs our own feeling of well-heing.

Perhaps the sight especially the sound—of a crouching, screaming sub-ordinate similarly makes a chimpanzee uneasy, the most efficient way of changing the situation is for him to calm the other with a touch.

When two chimpanzees greet each other after a separation their behaviour often looks amazingly like that shown hy two humans in the same con-

hand, or touch her head, in response to her submission.

It is not only the submissive and reassuring gestures of the chimpanzee that so closely resemble our own. Many of his games are like those played by human children. The tickling movements of chimpanzee movements of chimpanzee fingers during play are almost identical to our own.

identical to our own.

The chimpanzee's aggressive displaya are not unlike some of ours. Like a man an angry chimpanzee may fixedly stare at his opponent. He may raise his forearm rapidly, jerk back his head a little, run towards his adversary upright and waving his arms, throw stones, wield sticks, hit, kick, bite, scratch and pull the hair of a victim.
In fact, if we survey the

whole range of the postural and gestural communication signala of chimpanzees and humans, we find striking similarities in many instances. It would appear, then, that either man and chimp have evolved gestures and postures along a most remarkable parallel, or that we share, with the chimpanzees, an ancestor in the dim and very distant past; an ancestor, moreover, who communicated with his kind hy means of kissing and embracing, touching and patting and holding hands.

One of the major differencea hetween man and his closest living relative is, of courae, that the chimpanzee has not developed the power of speech. Even the most intensive efforts to teach young chimps to talk have met with virtually no success. Verhal language does indeed represent a truly gigantic stride forward in man's evolution.

All the same, when humans come to an exchange of emotional feelings, most people fall hack on the old chimpanzee-type of gestural communication—the cheering pat, the embrace of exuher-ance, the clasp of hands. And when, on these occasions, we use words too, we often use them in rather the same way as a chimpanzee utters his calls-on an emotional level,

It is only through a real understanding of the ways in which chimpanzees and men show similarities in hehaviour that we can reflect, with meaning, on the ways in which men and chimpanzees differ. And only then can we really hegin to appreciate, in a biological spiritual manner, the full extent of man's uniqueness. Man indeed oversbadows the chimpanzee. Yet the chimpanzee is, nevertheless, a creature of immense significance to the understanding of man.

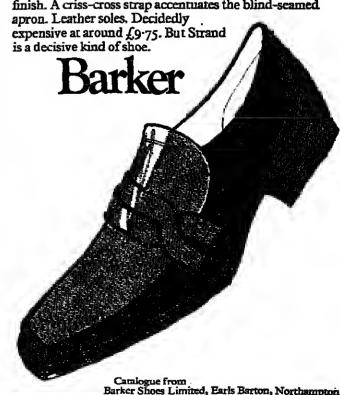
Just as he is oversbadowed by us, so the chimpanzee overshadows all other animals. He has the ability to solve quite eomplex problems, he can use and make tools for a variety of purposes, his social structure and methods of communication with his fellows are elahorate, and he shows the beginnings of self-awareness. Who knows what the chimpanzee will he like forty million years hence? [CONCLUDED]

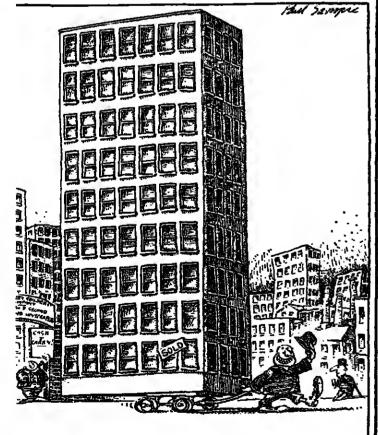
and Jane van Lawick-Goodall 1971

These articles are edited from In the Shadow of Man, by Jane van Lawick-Goodall, with photographs by Hugo van Lawick, to be published on October 18 by Collins at £2.50.

Take a stroll in the Strand

Strand is a dramatic new shoe from Barker. Two-toned: hi-shine black calf sets off hrown 'Old Cobhler' craft finish. A criss-cross strap accentuates the blind-seamed





Looking for an office or factory? You'll find some good leads on page 62.



Vegetables: Over 90 different species of tree and plant used by the Gombe Stream chimpanzees for food have already heeo ideotified. They have been agen eating over 50 types of fruit and over 30 types of leaf and leaf bud. They also eat some blossoms, seeds, barks and piths. Sometimes they lick resin from tree trunks or chew on wadges of dead wood

Insects: Throughout the year the following kinds of insects may be eaten in large quantities: 3 species of ant, 2 species of termite, 1 species of caterpillar of a moth as yet unidentified. These chimpa also eat a variety of grubs—the larvae of different beetles, wasps, gall files, etc. Bee larvae are eaten when chimpanzees raid bees' nests and feed on

Birds' eggs and fledglings: Occasionally the chimpanzees take egga or fledglings from the nests of a wide variety of hirds. Meat: The Gomhe Stream



hunters: a group of about 40 individuals may catch over individuals may catch over 20 different prey animals during one year. Most common prey animals are the young of hushbucks, bushpiga and haboons, and young or adult colobus monkeys. Occasionally chimpanzees may catch a redtail monkey or a blue monkey. Minerals: The chimps some-times eat small quantities of soil containing salt.

Lets conquer cancer in the 70s. Cancer Research Campaign

To: Sir John Reiss, (Dept. STL1). Cancer Research Campaign, 2 Carlton House Terrace, London S.W.I.

I would like to help the Cancer Research Campaign to conquer cancer by the end of the 1970's. I understand that my money will help finance the research necessary to achieve this aim.

Oct.

Carlo Marie Giullal

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DOVAL PROPERTAL MALE

ROYAL FESTIVAL HALL				
Today 3 Oct: 3.15 on	ROYAL PHILHARMONIC Edward Gownes Ivan Gavis Royal Philharmonic Orchestra Lidi	8 rshma Variations on Si. Anihosy. Liszi		
Teday	NEW PHILHARMONIA Seiji Ozawa Philippe Entremoni	Yordi Overlure. Li Forta del Ilestino Hhuchalurian Placo Concer Tchuktovsky Symphony No. 4 F minor		
Men. 2 Oct. 8 pm	CHICAGO SYMPHONY Georg Sold	Mendelssehn Overlure. A Midsummer Highi's Dream Barték Concerte ler Orchestra 8rzhme Symphony He, in C milnor £5.00. £2.00 rall ethers sold		
Tee.	CHICAGO SYMPHONY	Mozari Symphony No. : in E fial . K.5 Ravel Rapsodic Espagno		

All agaia sold. **PHILHARMONIA** Belji Ozawa Henryk Szoryng Klasni Tsuruta Katsuya Yoksyami Now Philharmonia Orchestra Lid. 22.00. £1.50, £1.25, £1.00, 75p VIENNA BOYS Sacreo and secular musica Austrian folksongs: CHOIR Uwo Harrer Victor Rochhauser Anglo-Austriae Music Society t-act comic opera, in full costume, Monsteur et Madamo Genis by Jacques Offonbach Oct. EL.50, El.25, £1.05, 75p, 60p.

Ravel Rapsodic Espagnol

ven .. Sympbony He. 7 in

QUEEN ELIZABETH HALL

Today | SHURA CHERKASSKY Plano Recital Mandel Bulto No. 3 in B flat Op. 80 3 Oct. Chopie Sonata in B flat niner Op. 35 Lizzt Remindacence

3 pm	te Don Juan (Fantas) 11.00 80p, 60p, 40p.	Tobs &	ТЩе
Toduy 3 Oct. 7.15 pm	ENCLISH GHAMBER ORCHESTRA RAYM LCOOd. & Solosi Lose-Lais Gercia Bynuphony No. I Mondissohn Violin G Loigh Concerting to Harpsichord & Solosia Symphony. 1.00.	iolin See Concerto Itrina Occ	tkove Wnite bestr
Mon. 4 Oct. T.45 pm	SUZUKI A coocert given by ten Japonese 9-14 pupits of Shinichi Suzuti's Talent Ed \$1.30, \$1.10, All others sold The Schoo	dacation 9	chool
Tues. & Oct. T.45 pm	GABRIEL STRING QUARTET Hayde Quartot in A minor Op. 132. 11. 10. 75n 60n Jumber dates 12 & 19	tel in D (Dp. 70 Utove
Wed. & Oct. T.45 pm	SOUTH BAHH POETRY & NUSIG Artists inclode Ted Haghes, Vurnon Scannell \$1.30, £1.10, 90p, 60o.	, Tony Hu	
Thurs. 7 Oct. 3 pm	THE LIFE & REGIPES OF AN 18TH CE An diustrairt laik by MICHAEL SMITH I writer for "The Yorkshira Post"). Des Conwy-Evans. 21.00, '75p, SOp.		eatur Joyc
Thurs. 7 Oct. T.45 pm	MALCOLM BIHHS Plane Recital Seat Op. 79; Sensis Do. 51 No. 2 The To Variations on a theme by Wranking Op Op. Ste Les Adieux; Sonsis Op. 5 £1.00, 80p, 60p, 40p.	Ibbs A	Türi
Fri. B Oct. T.45 pm		Bach Orch	nestra.
SaL 9 Oct. T.45 pm	PAUL TORTELIER CRID MÁRIA OE LA P Mortin Ballado Bach Suite No. 6 in Il lor cello Chopin Sonata in C minor Op. 63 Perpohio. 21.30, £1.10, 90p. 70p. 45p.	ипассопи	Mgic
PURCELL ROOM			

A SHAOOW UPOH THE WALL Mrdiaeval Times, devised

Today 3 Oct.	by Polar Ore with Virginia McKenoa, Govid King & Pe Orr. First in a now series of programmes of words a
7 pm	Orr. First in a now series of programmes of words a music entailed A SEQUENCE OF CENTURIES. \$3.00. 75p, 60p.
	MICHAEL ARNO recorder AORIAN BUSH harpsiche
Mon. 4 Oct.	Owing to illiness this recital is cancelled.
7.30 pm	Chayeaux Managem
Tues. S. Oct,	BARBORA MISSMAN Pinno Recital Mendelssoha Pent and Fugue In E minor Dp. 35 No. 1 Seethoven Clab Variatins Op. 120 Liszt Eindes d'execution transcendan
T.30 pm	80p, 60p. 40p. [bbs & Till
Wod. 6 Oct. 5.55 pm	TECHNIQUES OF ORGAN INTERPRETATION 121 T Fronch Coldan Age. Second of two talks by PET HURRORD—with illustrations on a Positive Organ—to siveo before the start of the Rayal Festival Half's 1971/ peries of organ recilals, 250 tunceserved. 31
Wed. 8 Oct. T_30 pm	RIEN DE REEOE flute TMEO BLES plano C. P. E. 88 Soods in O Schubert Introduction, theme and variable on für Blumlein alle. DBO2 Martin Sallade Messison metie neit K. van Baaren Nuska per flauto sols Marti Sonala, 65p, 40p i all ethers sold! Choveaux Manageme
Thurs.	LINOA ABBERTOH mrzzo-ssorano ROGER VICNOL plano Faure Six songa Wolf Five songa Debussy Chanso e Billia Folia Siole canciones popularse espanolas.
7.30 pm	80p. 60p. 40p. ibbs & Till
Pri. B Oct. 7,30 pm	GALLIARO HARPSIGHORO TRIO with WILLIAM PLEETH crito Boutaka and trios by Telemenn, Vivaldi, Bolsmertler
.,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	£1.10, 90p. 70p. · Ibbs & Till
Sat. 5 Oct. 7.30 pm	MIGNAEL STUDER Plano Recital Mozari Sonata in K.330 Schumpan Abegy Variations Op. 1 Chepin Fanta in F Inter Op. 49 Revel Caspard do lo Huit Un Rhapsodlo Espagnole. Orchestral Productions Lond
Str. 10 Oct. 7 pm	PRO ARTE BINGERS, MUSICA VIVA ENREMBLE RE WALES, YANNIS OARAS I conds: Prog. Includes: Britis Rejsice in the Lambi Missa Bravis; Choral Dances for Clariana Stravinsky The Oore Decauding Varies Octand Skalkotta Octel. 75p. 55p only. Tidelle Concert St.

ROYAL FESTIVAL HALL

FIRST LOHOON APPEARANCE OF THE

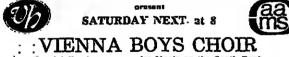
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Bach Concerto in O minor
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HEIL BLACK Britten Prelude and Fugue Op. 29. Mozart Sinfonia Concertante in Eb K 297b., Wagner Siegfried idyll Mezart Symphony Ho. 41 in C K 881 (Jupilet). Tickets £1.25, £1, 90p. 75p, 50p

URI SEGAL

ROYAL ALBERT HALL

TONIGHT at 7.30 VIENNESE NIGHT Overture: Ole Fledgringus Tales from the Virang Woods

A Thousand and One Nights Waitz: Cold & Silver
Johann Strause Eine Kielne Hachtmusik ...
tinfinished Symphony Schubert Przicialo Polka Johann
Radelsky March Johann Strauss Blao Danabo Waitz Inhana BIRMINGHAM SYMPHONY ORCHESTRA CONDUCTOR: VILEM TAUSKY 60p. 80p. £1.10. £1.50. (01-589 8212). Open leday 10 a.:

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WEDNESDAY 13 OCTOBER at 7.30 p.m. TOM PAXTON

THURSDAY 14 OCTOBER at 7.30 p.m.

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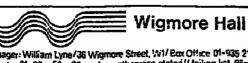


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Nanagement: Ibbs & Tukcii Thursday, October Thursday, October 7, at 7.30
ZBIGNIEW SINICKI tenor MARRY WILL. plano Rachmaulnev, Ciordano. Tchaikovsky, etc. Helen Jenolnys Concert Agency Saturday, October 9. ut 3 Return of Franco-Argentinian against JOHN GREENBANK bass ERNEST LUSH, pluse Schomanni Dichteriirbe, Op. 48 Faore: La Bonao Chanson, Giants: SUZANNE HUSSON Manapoment: Wilfrid Yan Week sent: Willrid Van "Tickets also" Box Office, 124 Wiggare St., W.1. 01-955 8418.

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Kensington, S.W.Z. English Chamber Orchestra Raymond Leppard cond. Philip Jones Brass Ensemble Ambrosian Singers Music by Cavelli, Gabriell, Monteverdi Tickets: £15.00, £10.00, £5.00, £3.00, £1.00, 50p from Oouglas Lid., 8 St. Ceorge's Terrace, HW1 833 1722 7142

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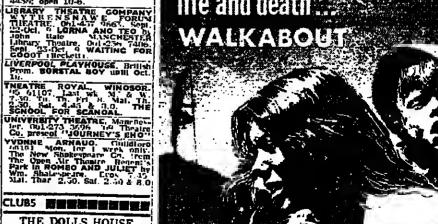
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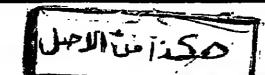
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BATT OF THE CONTRACT OF THE



J W LAMBERT: BOND'S 'LEAR' DILYS POWELL: THE NEW BUNUEL A PAGE OF FICTION





Alan Brien settles down before the screen to start his assignment as television critic and finds it

GAME THAT TWO CAN PLAY

THE SIDE of Frank Marker. ndier's Philip Marlow looks like fé-society playboy. Incarnated Alfred Burke, with the hony, ccd face of a punch-drunk gie, this Public Eye sticks close ois elementary-school code of our, his messy bachelor habits, round of back-street bedsitters, -night Wimpy hars and chummy idromats, insulated by bis rainfrom all middle-class tempta-He is the sleuth we can

t, partly because of his irritat-habit of telling all clients " this of really my kind of thing."
ly because he has done his) of porridge inside and there-doesn't helieve The Law is ays right

ast Wednesday, he seemed on verge of exposing Detective-ector Firhank as a corrupt, ercover ally of a local crime; when an odd thing happened.
cpisode suddenly turned symcand the conflict between the sides was expressed in terms I foothall match. Marker and ank were racing each other for hall, the crnwd roared, the comtator's sentences ran together one long word, and we were on ant re-play. God knows what ists Thames Television to stage i an elaborate metaphor with ast of thousands, I thought, mptiog to make a note with a i hand while readjusting a head th had turned through 360 rees. Honesty heing the only thuse essential to all critics, I t admit I had fallen asleep and 9.50, remained oblivious crumpled throughout News at tossed and turned fitfully ng Association Football, and, for those lightning reflexes b have made me a household i, might have tohogganed on armchair sled into the middle rofessional Wrestling from the ter Gardens, Morecambe.

much for my intention of signg my arrival in Maurice glo's seat (perhaps he strapped tato to the middle of his back a compulsive snorer?) hy reing one eotire night with eyes ed to the telly, grasshoppering 1 channel to channel. Sleep is greater enemy of loving, and awakes the same :y anxiety. It is, I am discovera game that two should play. the flickering light in the darkness, the insistent drone he voices, the feeling you are last person left alive in an ty universe receiving prerded instructions is a potent jula for hypnotism. ("Hypc," I resolve, is not a word b should he used as a term raise for future programmes.) ou need somehody cursing, or ng, or even just fidgeting, at side. Three is too many, at for the paid watcher, because other two will form an alliance nake distracting conversation.

Well, what about the Professional Wrestling then? I yield to almost everyone in my interest in sport-watching. What counts for me are only the highlights, not the run up—the World Cup, the Heavyweight Championship of the World, Wimbledon Fortnight, the Grand National. I do not know enough about the technique and the tactics to follow any of them, week hy week, and I am too old to learn.

With Professional Wrestling, the emphasis is on the adjective rather than the noun. It is an entertainment as ritualised, prenictable, apparently inexhaustible, as the TV Western. Nohody is allowed to he in any doubt, on that night anyway, who is the goody and who is the baddy, and there is no pretence that either wins larger rewards in money or in fame, by winning or losing. This must he the most childish-minded of TV offerings, Tom and Jerry from retarded grown-ups, making Blue Peter seem like the Open University. Is it then harmless, innocent, totally unworthy of intelligent analysis?

My objection is not to the performers (a constant reassurance to the overweight that fatness is not always incompatible with health and agility) hut to the audience. If a cross-section of ordinary people can sit there believing that they are spectators at a serious contest hetween men who fight to win, what hope have we of trusting their capacity to see through political demagogues who shadow-box on the hox, downing imaginary foes and celebrating phantom triumphs? Those frothing ladies who demon-strate their indignation at the ringside cannot also, surely, he mem-hers of the Variety Artists Federation. And what about the commentators who also holster the illusion?

At Morecambe, I noticed a new technical device since last I awoke the presence of a mass pastime I would not willingly eavesdrop upon in the flesh—the microphone now picks up the wrestlers dialogue in close-up. It may he that soon it will be necessary to give credits to scriptwriters as well as choreographers for these pugilistic hallets. The best I can say for such time-killing is that the actors are otten more word-bertect. in their movements, than some of their colleagues in TV drama.

But I did expend hours on end last week, if not glued to, at least stationed in the vicinity of, my set, eves and ears akimho to the medium and the message. Despite a close reading of my fellow lahourers in the vineyard, I am still not sure what is needed from the Sunday paper reviewer rounding up at the end of the week? Is he a polymath, digesting sociology and soccer, drama and comedy, foreign affairs and domestic affaires, classics and commercials, and then spitting out the pips, clean and polished and threaded on a string like conkers?

Sbould he knit together a seam-less essay on some theme he has convinced himself can be discerned in the patternless pattern which a dozen different companies and departments scatter over three channels? What is more infuriating to the viewer, which sometime must include every living person in Britain—to he told that he missed an hour or two of irreplaceable pleasure and education? Or to be reminded that he wasted an hour or two in horedom and triviality?

Last week, the theme could bave been pollution emhodied in the electric presence of Professor Ehrlich, a smiling, slightly vulpine, curiously immobile, totally winning prophet of the doom which awaits our offspring in only fifteen years or so when we hand over to them a ransacked and ruined planet, the spaceship Earth. He appeared at least three times, as impervious to aggressive jolly prohing as to sympathetic encouragement, and the visual evidence was presented with picturesque horror in BBC2's Europa through tough, outspoken films made in Germany and Switzerland. This was open propaganda blowing out of the hor with ganda hlowing out of the hox with chill, reviving anger, so refreshing after the halanced, inhihited gentlemanliness of so much of our native product. The two rival news hackground programmes, Today and Nationwide are fortunately free from these worries nowadays, plunging in with crusading stories ahout bullying slum landiords and callous tippers of poison on the countryside.

The higgest disappointment of the week was the BBC's Great Spy Scandal, rushed on at the last moment, which would have been much improved by being delayed indefinitely. Some of this rose to accidental heights only otherwise scaled by the incomparable, endlessly inventive Monty Python, especially the repetition of a ludicrous film (shot in 1968) of a British agent in white popping a message under a tree to be picked up hy a Soviet agent in black. It was a feature designed to win a prize for the irrelevance of visuals commentary, especially the double agent "Jim Walker" who presumably earned his nom-de-guerre hy the unconvincing way he walked and walked through some seedy pleasure-gardens, rolling his hottom. This was the kind of insinuating, infantile, cold-war propaganda which only feeds hack sniggers and doubts—one of the key indictments of the cunning Russkies, for example, was their babit of inviting foreigners to their shores, paying their expenses and showing them all that is hest in the land. A beastly unfair way to trick the gullible, and one naturally never practised by the British on Continentals or Americans on British, but hardly deserving to he dubbed "moral hlackmail."



Harold Pinter rehearses Vivien Merchant and T. P. McKenna in Joyce's "Exiles" which he originally directed at the Mermaid last year. The new production opens at the Aldwych on Thursday

ROBERT GRAVES signed a contract last week with Motif Editions to contribute seven hand-written new poems to a series of lithographs which Paul Hogarth will illustrate. This is the first time Graves has done anything of this kind except for one poem to a Miro drawing which fetched £3,000 for charity. Edward Booth-Clibborn, head of Motif (you can see their historic Labour Party posters in the Colour Magazine today), clinched the deal in Majorca where Graves and Hogarth are neighbours. The suite, Hogarth are neighbours. The suite, which will be printed in Paris, will be published in a limited edition of 75 or 100 copies next spring.

Strauss stresses

AN ATV PARTY leaves for Vienna in two weeks time to research the little-known early music of Father little-known early music of Father Strauss. The results wlll go into the opening sequences in an eight-play study of the Strauss family, which Cecil Clarke, head of ATV's drama department, insists will not turn out to be an extended musical. Tho eight plays, all written by TV author Anthony Skene and each an hour long, will concentrate on the key characters and their development. "We shall use the music," says Clarke, "when we find them at their work. But it won't dominat their work. But It won't dominate." David Reid, David Giles ("Forsyte Saga") and Peter Potter will direct the series between them. Shooting starts in December and will go on until May. We should see the Strauss family on our screens late next year.

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SECLUSION BY THE SEA

FAMILY RUN

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ONE OF THE BIGGEST Dürer exhibitions ever mounted will be staged later this month at the British Museum. Called "The Graphic Work of Dürer," the exhibition will display about 370 drawings and prints oearly all of which are the museum's own property. Pride of the show, however, will he one or two watercolours. It is rare for Dürer's work io this field to have survived. Cele-

NEWS IN THE ARTS

Robert Graves signs new art deal

KENNETH PEARSON

brating the 500th anniversary of the artist's hirth has become a major industry this year. There are still Dürer exhibitions to open in Boston and Vienna

Bluebeard book

RAYNER HEPPENSTALL, novelist, poet and long-time BBC drama producer, has just finished a study of French crime for Peter Owen. It's called "Bluebeard and After: three called "Bluebeard and Arter; three decades of murder in France." And its publication coincides, not accidentally of course, with the 50th anniversary of the execution of Landru, the modern Bluebeard. Landru's total of murders was a modest eleven. Nothing compared with the final study in Heppenstall's book. Here he examines the case book. Here he examines the case of Dr Marcel Petiot who is reckoned to bave done away with some 63 victims in Paris during the last war. Sandwiched between these two cases is the murderer Eugen Weid-

mann, the last man to be publicly executed in France—in June, 1939. Heppenstall reckons he'll still bave a lot of material for future books.
"New reforms won't change things,"
he says, "Murder is endemic to the
human race."

Artful Haldane

"SOMETIMES I do little cats and dogs, My wife likes them. She thinks they're funny. I suppose if I was a hachelor I'd paint erotic sex pictures," says Mr Jim Haldane, a year and a half out of the Royal College of Art, and the seller last week of £1,500 worth of his pictures. His show, still on at The Workshop in Bloomshury, has taken artist and dealer hy surprise. "Well...mm... I'm pleased," says Haldane. "I can survive for another year. But it wouldn't bave mattered if I hado't sold. I'd bave got a job for six months and started again later." Haldane's career so far has lster." Haldane's career so far has

at a Brighton college and then took a job as a waiter in the town. It was a Scottish fellow-waiter, a man was a Scotts tellow-waiter, a man who wanted to be a writer, who encouraged him to try for the RCA. They were so impressed they took him without A levels. They gave him a scholarship to visit America and so he weot with bis wife to Egypt.

been remarkshie to everyooe except himself. He trained for four years

Gypsy for London

WELL, AT LAST, In 1958 I sat in WELL, AT LAST. In 1958 I sat in a Broadway theatre and clapped Ethel Merman until my hands were sore as she sang the leading role in the musical "Gypsy." Two of the "West Side" team, lyric-writer Stephen Sondheim and author Arthur Laurents, had helped to turn Gypsy Rose Lee's reminiscences into a Broadway show of high quality. a Broadway show of high quality. Don't judge it by the Rosalind Russell film versloo. That was a shocking travesty. Now a New York management is planning to open "Gypsy" io London next spring.

Pack from Wolves DAVID RODGERS, coterprising,

curator of the Wolverhampton art gallery, is planning a show in December which looks as though it is already hooked for London Michael Horowltz has written an epic poem, "The Wolverhampton Wanderer," about the town, which Latimer Press will soon launch. And playing B game against the Wolves.
"They'd all get kicked to death,"
says Rodgers. Two London galleries are showing interest in a transfer.

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it is the illustrations to this book which Rodgers will display. What gives these distinction is the standng of their artists: Hamilton, Blake, Hockney, Topolski, etc., a list which goes on to include a remarkable oumber of artist/poets — Tom Phillips, Adrian Henri, Jeff Nuttall, Horowitz himself and so on. From. December 3, a two-day series of events will launch the show in the gallery and in local pubs. Horowitz bas soloc mad idea of all the poets

> HOLIDAY ANNOUNCEMENTS Owing to lack of space part of this classification has been hold out this week.

> PERSONAL CLASSIFICATIONS APPEAR ON PAGES 22 AND 23 Roaders are advised to satisfy thomselves, bofore enturing into colligations, that I no eccommode-tion effored mesis their requira-ments, ae The Senday Times sandor vouch for its suitebility.

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AFTER seeing most of the play twice, and taking careful thought, I suspect that Edward Bond and his director William Gaskill deserve heart felt commiseration

Royal Court. When Mr Bond's "Saved" was first produced at this theatre I attacked it, but was at pains to emphasise that here was a talented dramatist. Most of his later work has supported that view, despite lingering uneasiness over his handling of sadomasochistic imagery, hoth verhal and visual. Meanwhile Mr Bond has made, in interviews and articles, a number of unexceptionable atatements about the evils undermining society—e.g.: "If you behave violently, you create an atmosphere of violence, which generates more violence."

In "Lear" he has set out to show us, in the old King, an epitome of man as both tyrant and victim, demented in freedom and derelict in the prison of society or the self. The character is finely drawn in rage, bewilderment, despair and a last useless resolution, expressed in a number of passages which in their lapi-dary strength are worthy even of Beckett; and Harry Andrewa tall, gaunt, Tolstoyan, indeed Shakespearean, though a little under-powered for the full range of the King, speaks them with e nobly-paced simplicity.

But surely the man who made that remark ebout violence must have intended the setting of this nave intended the setting of this splendid figure to be presented, and received, as a black farca in the manner of some way-out Western? Consider: The play opens with a about and a strangled scream offstage. A dying soldier with his stomach rinned open is carried on ripped open is carried on.
Another man is lined up before
a firing-squad, and after a good
deal of cliff-hanging is ectually
sbot, by Lear—the first of what
came to seem like dozens of summary shootings both on and just

Sons and

fathers

JOHN PETER

CLIFFORD ODETS' Awake and Sing (Hampstead Theatre Cluh)

is one of the few playa with ideology and dramatic inspiration

in peaceful co-existence. Not that it's a peaceful work. Odets leerned from Marx that capital alienates people; and he shows this in lines seething with human

iodignation. It's a grippingly relevent subject in an age of laissez-faire economy; and the play is a trenchant reminder that we heve practically no drama that feels the social pulse of our time.

The hest American plays are

family plays, as Kenneth Tynan once said, and here Odets wrote one of the finest. The air is heavy with Jewish middle-class claustrophobia (most of the play takes place during, just before or just after meals); and the characters speak in phrases which

characters speak in phrases which hear the marks of a long life together only just made hearable by hahit. It is also a world where,

as later in Arthur Miller, the sins of the fathers are revisited on the children and the only way to

Vivian Matalon has made a first-

detail; and he's filled his cast with

a conviction which makes even Odets' more over-ripe lines come

Odets' more over-ripe lines come over with genuine passion. Patience Collier plays the mother in a not quite steady Bronx but with a terrifying, hawk-like intensity finely modulated between self-pity and evil. Harold Kasket and George Pravda are excellent; end a special palm sbould go to William Marlowe who seizes the worst written part

who seizes the worst written part

Magic

surprise

DEREK JEWELL

JOHN LENNON is the ace in the hole, the great confounder. Just when you have almost written

him off as musician (whetever he mey be as joker, thinker, trapezisl, bag-artist, movie-maker.

revolutionary, propagandist—" all modern advertising came from Goebbels," he told Melody Maker last week) he comes up with imagine (Apple £2.15), en alhum which is allowed to the control of the control

which is almost worth the twitter thet portly Radio One has been

harsh and whiny mental strip-tease, this new one descends direct from "Scracant Pepper" —full of curly melodies, humour,

seizing and surprising rhythms, with words a careful blend of sweet end sour. The pace is mostly leisurely, letting the richness of the music come through,

and the effects are created solely with strings (guitars, violins, cellos, piano) epart from single

bursts from saxophone and mouth-harp. It reopens again the whole question of who. Lennon

or McCartney, put the lyrical magic into their old songs.

Among so many good tracks, the somhre syncopation of "How," with bess drums like the syncial heart-heats as well as

amplified heart-heats, as well as the menecing thunder of "I don't wanna be a soldier" end the stripped-down lyrictsm of "Imagine" and "Oh My Love" are show-stealers.

Beside Lennon, even The Who's new one, "Who's Next" (Track £2.15), trails. It's good, lively, inventive rock, with the occa-

sional quite stunning effect (Pete

sional quite stunning effect (Pete Townshend's fast synthesiser work, like dazzling dead harpsichord, on "Baba O'Riley," for instance), hut it lecks the peaks of their rock-cantata "Tommy." They really score best on stage. So, too, does Lance LeGanlt, the overwhelming lago of "Catch My Soul." His first album, "LeGault" (Polydor £2.15) is honest low-down country rock, Jack Good-produced, with a great pastiche of his lago overture on

pastiche of his lago overture on "Keeping Man." But LeGault needs to sing within a stage con-text to seem like a super-star.

Where the last album was e

in the play and fills it with con-viction to the hrim.

rale joh of orchestrating all this, with a scrupulous attention to

survival is escape.

Bond's Lear for the missire of Lear at the THEATRE | J W LAMBERT

> off stage. The fun waxes fast and furious es ghastly images accumulete, verhal and visual. Let us note a few more amusing touches: talk of a horse shot, 2 hlind old man giving evidence at the king's trial. Another man

kicked to death, one of Lear's daughters joining in—"I want to vomit on his liver ... look at bis hands, like boiling crahs." "Do you want him done in in a fancy way? I once had to cut a man's throat for ladies to see." I shall refuse his pardon, that always gives me my deepest pleasure." A man has knitting needles thrust into hoth ears. Another man creeps on with a knife, slashes the sleeping king, jumps down a well breaks his leg, is hrought up dead. A young wife is taken behind a line of washing to he raped; after more cliff-hanging we are allowed a glimpse of the act.

Offstage the shrick of maddened pigs is heard—enter a aoldier covered in pig's blood. Later the shricking pigs recurenter this tima a ghost who has heen around for some time, acceptably with the control of the co occasionally uttering eldritch shricks; now he seems to have had his genitals bitten off and rather surprisingly hleeds copiously before dying a second time. Another hloodity dying corpse is hardward on and a procession of hrought on, and a procession of chained prisoners. There is much talk of animals with blood on talk of animals with blood on their mouths, creatures caged with hands cut off, jackals and wolves, a hird caught end plucked, its wings hroken and nailed to a tree, of troops who "feed their own kids to tha guard-dogs to keep them quiet" (the dogs or the kids?).

THE TRULY golden moment in

an actor's life must he when he knows that he's making it. Not

just commercially, but critically too; when his skills catch up with

his amhitions, end the jobs are lining up to be done.

It's roughly the state of Alan

It's roughly the state of Alan Bates in this year of grace. Butley, the play in which he has the lead, is packing them in at the Criterion. There's a strong chance that he'll be taking it to New York. And meanwhile he has two films—Joe Losey's prize-winning The Go-Between, already on show, and the screen version of Peter Nichols' A Day In the Death of Joe Egg about to open in London.

Batea is savouring it all down

to the last drop. He's heen a success for years, but somehow and suddenly it's different. The star billing means what it says. "Of course, you start with dreams

of course, you start with dreams of being a star. You want recognition, public recognition. And why not? As an actor you're doing public work. This is one of the first motives. But when you relete what you're doing professionally to life itself—what degree of exposure you'll permit

degree of exposure you'll permit, what sacrifices you're prepared to make—the eims end the motives alter.

"I know it sounds ridiculous

to talk about sacrifices. Compared to someone working on a farm or down the mines, actors have a very cushy life. Bul to succeed as an actor you do make sacrifices of s kind. You stiffen your nature. You learn disciplines

Cordelia, no relation, appears with her buddles got up as Latin American revolutionaries, and all's up with the old lot. One of the king's daughters, a spiteful sexpot, is shot and then cut open; her father plunges his hands into her stomach, hrings them out dripping with her blood. The other daughter—a brutal husybody—is kicked and hayoneted to death, well downstage. The oldking is put into a straitjecket, tied to e chair. A complicated apparatus is put over his head, tubes are inserted and his eyes extracted for use elsewhere (cf Mr Bond's story "The King with Golden Eyes") to the accompani-ment of clinical talk from the

doctor and agonised howls from

the king.

Shall I go on? No? Well, surely Mr Bond must have in tended this grand guignol supermarket, culled from all too real examples of man's inhumanity to man and the grislier sort of folk-tale, relieved only by a few rather sentimental domestic moments, to purge us through hitter laughter? In that case he and Mr Gaskill might be thought guilty only of an error of judgment; to assume that we are meant to absorb it solemnly, as the audience did last Wednesday (except for a rippla of titters at some mildly smutty jokes early oo) could mean only that Mr Bond had hopelessly lost control of his material, been engulfed, possessed to the point of frenzy by the very devils he wishes to exorcise,

THE Royal Court's Theatre Upstairs, Itself currently offering Mustapha Matura's splendid little play "As Time Goes By," gave us,

Philip Oakes talks to Alan Bates

THE MAKING OF A STAR

artistic. I went to the local rep with my mother—the same rep, incidentally, where John Dexter and John Osborne worked later on—and, God knows why, I decided at the age of eleven that I wanled to he an actor."

He took speech lessons, played in Shakespeare et school, and served time both at RADA and in the RAF. RADA, says Betes, was infinilely preferable. He hung on to his regional accent, speet several months with the Midland Reservery Company of

Midland Repertory Company et

Coventry, and eventually joined the young lions at the Royal

Court where he landed the part of Cliff in John Osborne's Look

Back in Anger. The play took him to Broadway and Moscow, and accounted for two years of

Now, Bates filnches at the thought of long runs. "They're marvelious security, hut they make it impossible for an actor to develop. Especially a young actor." Another thing the play did was to somahow fix him in

film producer's minds as a sym-

pathetic support: the young Englishman, there to be educated by Anthony Quinn in Zorba the Greek; even Birkin, the authornarrator figure in Women in

"They're difficult parts," says

Bates. "For an actor it's almost impossible to make them defini-

impossible to make them definitive. You can't make a final
statement because they can't.
Really, I think, you have to make
up the part. You have to go along
and present your own personality,
and for someone who's naturally
reticent thet's bloody herd."

He's uncommonly concerned
with his craft, and shrewd about
what he does and how he does it

what he does and how he does it.
"I always start out with my own

his acting life.

as a bonne bouche in the main theatre, two performances on Sun-day night of Portable Theatre's Layby, which attracted attention at the Edinhurgh Festival Seven writers combined to write this freewheeling fantasy round a case of sexual extravagance in tha hack of a van. Unfortunately the piece emerges from its com

mittee as a laboured muddle.

A funny monologue for a pornogrephic photographer, and e sketch of a lost girl (Catherine theatre, two performances on Sun-to the credit side. The rest consists largely of infantile smut and much oral sex. Finally these moronic absurdities involve hoisting three naked players into a vst, stewing and eating them. Heigh-ho.

ONE might assume that actors who heve won near-universal fame on television, when they wish—as they all do wish to make their mark in the theatre, would have no difficulty in finding a handsome vehicle. But no, one after another they appear in a puzzling assortment of third-rate trash. Last week two more fell into the trap.

Gerald Harper called in aid Francis Durbridge, acknowledged master of plot-spinning, who we are told effortlessly empties the heer-cellars of Central Europe when his television thrillers are shown. I shall he surprised if . . . Suddenly at Heme, though more modest in scale, does not at least succeed in emptying the Fortune Theatre. In this thriller, heavy-handed, fake-sophisticated dialogue produces acting to metch, and the would-be suspense-

ful plotting plods.
As for poor Bill Simpson—Dr
Finlay, no less—he, as a top
London businessman, but still in his Tannochhrae hairstyle, has involved himself in Romance (Duke of York's) with a minimusical so dreadful that I am astounded to see the name of an extremely talented young dramatist attached to it.

Up to now, acting has been what involves me most. When

I'm on a film set I try to think of myself in relation to every-

thing else thet's going on. I even go and look through the view-finder to see where I'll be,

and how I'll measure up against the rest of it. It doesn't help much. When I'm acting I know if I'm being hig or small, or subtle or flemboyent. But I still

have no idea how it will appear in the screen. That's the trouble with working in filma. There's

no way of knowing the quality of your performance. Sometimes,

it's purely personality that comes across. The truth is that the only way you can find out whether or not you can really act is by doing it in e theatre. Thet's the acid test."

In Butley, Betes plays a university don-quasi-queer, self-hating, rancorously witty. It's vir-

tually a one-man sbow, with Bates collecting not only laughs, but a good deal of sympathy. He offers none himself. "I think Butiey's a real pig, quite insupportable. But the thing is, while he seems to be destroying everyone around him be'r really transfer in the be'r really.

him be's really strengthening them by encouraging them to turn their backs on him. To play him well it's not necessary to like him. I don't heve to be in sympethy with the charecter; only with the idea."

Currently, Betes seems to be casting round for some ideas himself. I find ecting itself immensely satisfying when I'm doing it. There's a pleasure in allering a performance, a physical pleasure in—how would you say?—displaying different facets. In early it's prevent the corrections.

say:—displaying different facets. In e pley it's never the same two nights running. A different audience changes one's entire approach. But I'm coming to reelise that the pleasure I feel is quickly come and gone. Perhans the real sufficient is in

haps the real fulfilment is in writing or directing. I don't know yet. But I want to find out. What

I feel now can only become better, and it's good enough for

Catfish Row

ART 🗌 EDWARD LUCIE-SMITH

public. Perhaps there is still the potential cruelty to catfish.

a kind I should like to see happening more often in London, It propounds no theory; it promotes no new movement. All it does is to offer information as to what has been happening recently in a particular context — Southern California. The selector, Maurice Tuchman, has deliberately chosen to apread his net wide. There is an artist here who employs a totally traditional mode of expression — meticulous realism hand-painted every inch—and cheek by jowl with him there is one whose chosen medium is segments of videotape.

Not unexpectedly, in view of the premises adopted, it is an uneven show Richard Diebenkorn, who once impressed the London critics with his confident command of a painterly but still realist idiom, has gone ab-atract, and the results are disconcertingly soft. Edward Ruscha, whose work we have already seen hefore in various Pop Art contexts, looks passe; and Kenneth Price's ceramics are trivial. Remains a residue which is interpreting and worthwhile. is interesting and worthwhile.

For most people, the most sheerly beautiful things on view will greet them at the entrance Larry Bell's panels of coated glass, in which the spectator sees bimself reflected, but also, megically, transported into a new con-text. This combines the American feeling for the technological with an equally American feeling for the immaculate. Something of the same magic can also be discovered in Bruce Nauman's "Coloured Light Corridor," where a green fluorescent light, presented in a certain way, makes the whole surrounding space turn a soft pink as soon as you drag your gaze awey from it.

Newton Harrison's "Portable of very distinguished reliefs by Caused all the fuss) is also worth serious consideration, quite apart from its present notoriety. The simple-minded, and even the not so simple-minded, mey want to new works are technically free with splashed and dragged pain and a new interest in curver forms.

AFTER a stormy passage with ask "Why should a fish farm h the Press. the 11 Los Angeles shown in an art gallery?" It is Artists exhibition at the Hayward hard to give a wholly satisfactor Gallery is once again open to the answer without recepitulating the whole history of the post-wa opportunity to try and assess it visual arts. A piece such as this as art, and not as an instance of is an extreme example of a sur of literalism which is also e sor

Essentially, it is an event of of creative impotence. Instead of painting "The Last Day in the Old Home", you reconstruct in lock, stock and harrel. But Mr Harrison escapes the frivolity which afflicts most artists who work in this way. He is openly didactic; he wants talk about human survival; ebou the natural cycle of life an death, and ebout man's interve-tion in it. He wants to remin us, for instance, thet lambs gan bolling on the springtime hil look very pretty, but the respond is thet somebody is goin to eet them. In all this, h

resembles a 19th naturalistic novelist, such as Zol —and indeed, the kind of control wersy he has aroused is very lik that which greeled the publication of L'Assommoir.

Also at the Hayward Gallery a first-class exhibition devoted the subject of Tantra Ar Tantra is the Indian cult whic combines lofty meditation upo the nature of the universe wit direct and earthly views above sex. Tantric works can therefor be of the uttermost abstract simplicity, or else they can t candid representations of the most improbable sexual conjun-tions. Lord Longford and hi committee should visit this one

At the Rowan Gallery, there a one-man show by Mark Lar caster, one of our most solid an consistent younger British artist He, like Tom Phillips at th Angela Flowers Gallery (new address: 3 & 4 Portland Mew D'Arblay Street), is fascinated the idea of "systematic art rlgidly determined by arbitrar choices or chance operation Oddly enough, the results ar sensuous, though also very different in each case.

At the Marlborough Gallery new emporium there is a serie of very distinguished reliefs by Ben Nieholson, Niebolson is still developing, despite his age: these new works are technically free with splashed and dragged pain

Autumn promise

RADIO | JEREMY RUNDALL

THE AUTUMN SCHEDULES are Time (Wed.). Tony van der full of promise. Eech channel is Bergh is one of that rare and Introducing some hrand new pro-grammes and reviving old series: Radio 4 in particular seems unusually wealthy.

Among the innovations—all on Thursdays—are Scan another subject with the minimum of stah at e comprehensive arts review; The Music-Makers, which opened qulte agreeably with an account of the genesis of "Turandott" and Jeck de Manio's own from home, sleat around had as the form home. Sleat around had as the form home. dot," and Jeck de Manio's own new programme, Precisely, where he seemed to retain all the eccentric glee of "Today" while to help her to adjust. We left dispensing with horing things

like news and weether.
But the renewal that has most But the renewal that has most an unusually liberal psychiatri arrested me is of A Story of Our hospital.

intensely stimulating species the documentary writer-cum interviewer, who, without bully ing impertinence or clumsiness can get the maximum out of his to help her to adjust. We let ber, eble to laugh at berself an well on the way to recovery, i

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Bibi Andersson. Max von Sydow

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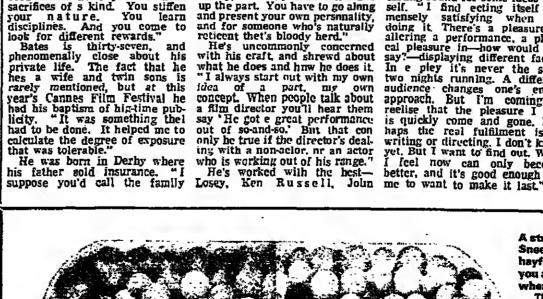
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CONTAC 400 the 12 hour **Block-buster**



Drawn from a novet by Beoito erez Galdoa, it is aet in oledo. J. Francisco Aranda in is excellent introduction to the inglish script (Lorrimer £1.05) bys it bas been much re-drawn; od the period has been moved p from the late nineteenth cen-ury to late 1920s. Orphaned as ury to late 1920s. Orphaned as girl, Tristana is taken under he roof of her guardian. Don ope, impoverished, etderty but till amorous, has opinions—gnostic, anti-authoritarian—heral about everything except re feminine situation, to which e adopts an attitude distinctly nti-Women's-Lih. For the girl o go out unaccompanied hy the ousekeeper would he dishonourble. But it is all right for him ble. But it is all right for him take her to hed; and reverting o his progressive principles he reaches the hlessings of free we and no nonsense about mariage. Then with a flourish of ape and cane he takes himself if to the cafe where an exaily congregate.

The society in fact is hourgeois, o use the word in its proper ense and without the political onnotations now so exasperatigly chie. Not that this is an political film. Bunuel's films are early always political, as they re nearly always religious; unuel with his obsessive hatred f the Church is the great eligious film-maker, as Joyce is ie great religious novelist. Jevertheless Tristana is first and premost a study of character, of ne men and women one might ny day see without recognising te savageries heneath the surestroyed partly by the society in hich he lives; he ends up not any married but the pet of the hurch he has despised. But cally Tristona is a film about two cople who destroy one another. The old man destroys the girl y trying to subjugate her; she estroys him by using his weakess as a weapon against his prin-iples. Fernando Rey's perform-

HE CURTAIN did not rise on avalleria Rusticana at the oliseum on Wednesday at the oint intended by composer and ibrettists, but some minutes arlier. The striking effect of the nseen tenor pouring out his llielt passion behind the curtain vas jettisolled in favour of a pollit batticdressed Turiddu inging stolidly into the wings thile another spollit figure, whose mple outlines could well baye een mistakeo (or Mamma Lucia ilthough she turned out to be he spurned Santuzza, sat imperurbably knitting.

Full stage light revealed what ve had been fed to expect: a aguely "modern dress" produc-ion of the revising twins, adopted or reasons of economy rather han of conviction. A bare tiled quare, with the entrance to a hurch on one side, looked Italian nough: but a striped backcloth onveyed nothing, while clothes ind properties belonged to a no nan's land. There was even a lady ourist who wore a hat with a notoring veil (last seen, perhaps, n the 1920s) and stuck to it right hrough Canio's 1t p.m. theatri-als—for the same scene and growd appeared in Pagliacci also.

They are hoth, fortunately, indestructible pieces of theatrical hardware; and some, though not all, of their dramatic and musical inner a series are series as a series and musical inner a series are series as a series and musical inner a series are series as a series and series are series as a series as a s inpeal came over well enough.

Frue, the producer, John
Blatchley, and his designer,

Annena Stubbs, had indulged in has ever thought of commander them before. Why saddle poor Furiddu (whose music is not in the least myopic) with a pair of steel-rim specs that give him the steel-rim specific him the steel-rim I few of those follies whose sole matraction must be that no one has ever thought of committing air of a harrack-room lawyer? Why give Mamma Lucia a club foot? Why make Canio into a

Life among the liberals

FILMS | DILYS POWELL

ance moves deticately from the wetl-bred arrogance of the opening to the gradual erosion of masculine confidence; the old man, stirring a sympathy rare in a Bunuel film, is the central figure rather than the girl. But Catherine Deneuve as the passive obedient Tristana petrifying after an unsatisfactory romance into a vengeful cripple (yes, one leg) makes her transitions with chilting effect. And there are portraits of extraordinary veracity from Lola Gaos as the house-keeper and Jesus Fernandez as her deaf-mute son (I forgot to tell you there was a deaf-mute, lecherous too, as well as a one-teg).

And always the accurate details, minute, unohtrusive; you inventive sketches. A cartoon have to watch for the way the housekeeper twitches ber shawl as she walks down a passage, the way Don Lope hangs up his hat in the café. Was the film, one asks, thinking back, in colour? It was. But what one remembers reasonante number of sharply inventive sketches. A cartoon about metamorphosed hands is pleasing as well as funny. Twice —once during a sketch about a Hungarian - English phrase-book, once during a duologue about the unsatisfactory purchase of a parrot—I laughed uncontrollahly.

is what happened, what was felt. Tristana may look like an aesthetically conservative film. Don't he deceived. It makes its effects hy the very austerity of its style. And its effects are diabolically ironic.

AT THE Columbia, Monty Python's And Now For Something Completely Different (director Ian MacNaughton; colour; AA). In spite of repeated recommendations I have failed to pursue the inconsequences of the television series; perhaps that is as well, for much of the film came as a happy surprise. The knockabout stuff I think an insufferable bore. But there are a reasonable number of sharply inventive sketches, A cartoon about metamorphosed hands is pleasing as well as funny. Twice—once during a sketch about a Hungarian-English phrase-book, once during a duologue about the

And that hasn't happened in me for a long, tong time. Gratitude, gratitude.

I HAVE heen hoping to think hetter of Private Road (Gaumont, Notting Hill Cate; colour; X) at Notting Hill Gate; colour; X) at a second took than at my first, when f found Barney Platts-Milla' film uncomfortably forgettable; goodness knows one is well disposed to new directors, and though I couldn't warm to his earlier film, Bronco Bultfrog, I could see the gifts.

And I do think hetter. The picand I to think hetter, The pit-ture of the generation-gappers— young writer edged into the advertising world, young girl in flight from not unreasonable middle-class parents, young heroin-addict drop-out, young pair

ise, it performs. What it performs, or rather displays, I find apotro-paic. But that is far better than feeling indifferent.

THE National Film Theatre is

half-way through a season of films by the Polish director Kazimierz Kuts: up to now I have enkuts; up to now I have encountered, and that years ago,
only the bizarre and painful The
Silence (1963). On Thursday,
however, The Taste of the Black
Earth (1970) offers what I fancy
is a fairer view of his work.
Theme, the Silesian revolt of
1920; out of a family of seven
fighters the youngest behaves
with especial daring. The film
makes the aesthetic impression makes the aesthetic impression of a series of nineteenth-century hattle paintings, dashing, formatised, in spite of the subject a bit absurd, touching. I must say I take to it.

ture of the generation-gappers—
young writer edged into the
advertising world, young girl in
flight from not unreasonable
y middle-class parents, young
heroin-addict drop-out, young pair
s of unhearably priggish Leftewingers—has enough irony to
a keep one interested. The distogue
usually convinces; the playing
usually flows persuasively. And
the direction has a kind of
authority; it doesn't merely prom-THE Race Relations Board has

Record choice

SUNDAY TIMES RECORD OF THE MONTH

RUTH HALL

● BACH/Orchestral Suites 1-4/ Academy of St Marlio in the Fields, Marriner/Argo ZR6

IN AN unusually rich month for baroque issues, this wins by a double dot. The Academy conveys the contrasting dance moods with all the vitatity, clarity and ousicality that bove made it the world's leading chamber orchestra Itself largely made up of soloists In their own right, the orchestra is further strengthened by William Bennett's spleodid flute-playing, and the late Thurston Dart's harpsichord continuo.

* BACH and YIVALDI/Concerti for Violin and Obse/MPD, Grumiaux, Halliger/Phillips

BAROQUE TRUMPET ANTHOLOGY/Academy o it Mortin-ig-libe-Fields, Smithers, Loird/ Philips 6500 110/22.30.

ARTHUR JACOBS

BELLINI: II Pirala, Caballé, Marti Coppuccilli, Italian Radia-Televisian Orchestra/ landrea Gavozzeni. HMV SLS 953. £7.17 GAVAZZENTS superb cooducting
—when last did an orchestra seem so powerful, so eloquent in Bellini?—provides an Ideal frame for Montserrat Caballe's art She is in top form, whether in beroic resolution or in tenderly singing of ber pirate-lover as if he were already dead. Bernahé Marti, Caballé's husband, is hardly ber match-but he brings an admirable inteosity into their soprano/tenor encounters, with Piero Cappuccilli strong-volced as the cheated haritone rival. Excently recorded, this threedisc set is recommended even to those who like me approach Verdi's predecessors with less than idolatry.

PHILIP RADCLIFFE

Edward Melkus, Spires Rantes, 1043. Capella Academica Wein. Archive 2533 075

PROGRESSING retrogressively
Deutsche Grammophon have
turned the clock back 250 years
—to Kothen, less taut strings
and the 12-piece hand. From the
opening of the D minor there is
surprising weight and colour for
so small an ensemble. The
Andante of the A minor, very
measured, shows off the fine lower
strings. But it is Side 2 and the
E major and especially the
Allegro, that yield the full
pleasure. Rich sound, Jazzling
howing heautifully judged
interplay of solo and tutti.

COLIN TILNEY

 DYORAK: Piene Tries, no. 1 ln B fiel, op. 21; na. 2 in 6 miner, ap. 26/Beaux Arts Trio/Philips/LY802 916/52.30.

Iris/Philips/LY807 916/12.30.

AFTER Schubert, Dvorak must he the hest chamber music First Steps in the business. These two trlos are full of singable tunes, dance rhythms of every sort and a sheer variety of invection that, for instance, Brahms oever came anywhere near. The Beaux Arts' playing is wonderfully idiomatic. In particular Menahem Presster the pianist, bas an amazing ear for cotour, but all three (and the engineers) bave made an exceptional record. Warmly recommended.

GILLIAN WIDDICOMBE

MUSIC OF THE CRUSADES: Early Music Consort/David Munrow/Arga ZRG 6T3/S2.40. FASHION for the plangeot songs, FASHION for the plangeot songs, skittish rhythms and reedy iostruments of the Middle Ages is deliciously sated by David Munrow's latest record. These are secular aongs, interspersed with dances, mostly of Freoch origin; typicat of medieval traditions in general, rather than any dominant Eastern influeoces. Munrow cottects together those that refer to the Crusades, shortens and arranges them wilb seosible freedom, and produces another bour of tost musical language bour of tost musical language brought brilliantly to life by his consort of perfectionist performers.

J. W. LAMBERT

MAHLER: Lieder eines fohrenden Geselle Kindertotenlieder/Hermann Prey, Concertge bauw, Hailink/Philips 6500 100 £2.30. HAPPILY there is no such thing as the definitive performance of any piece of music. Many fice earlier recordings of these two cycles atilit exist. Some will feel that in this one the voice is too far back; it seems to me a welcome restoration of balance. The Lieder eines fabrenden Gesellen opeo for my taste too slowly, but Haitink and Prey lead on in a most moving unified parabola to the exhausted resignation of the close; and in the Kindertotenlicder jointly achieve—what shall I call it?—a disciplined, piercing numbness.

FELIX APRAHAMIAN

MARTIN: Pelife Symphonie Concertante ROUSSEL: Simionielta; TORTELIER: Offronde Paul Tortelier/Landon Chamber Orchestra/ Unicorn UNS 233. St.60. THE ONLY recording now available

of a perennially fresh twentieth-century masterpiece, the Swiss Frank Martin'a not-so-little Frank Martin a not-so-titue Symphony for concertante barp, harpsichord aod plano with doubla string orchestra, compels attentioo, Besides which, 'Tortclier's reading is as ardent and inexorable as the music dictates. The Martin overshadows Roussel's slighter though heavily-charged Sinfonietta and the cellist-conductor's own Offrande (a Beethoven homage borrowing supreprints thomas). appropriate themes). His spoken affirmation of a tonal faith

Dr. PHIBES "Fantastically ghoulish caper, splendidly produced." authorities will not permit



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'SUMMER OF '42' x





Apparition in the graveyard: Topol (right) as Tevye and Norma Crane as his wife Golde in the film of Fiddler on the Roof which opens at the Dominion Cinema on December 9. (The musical itself has just ended its London run of 2,030 performances last night.) Joseph Stein wrote the script, based on his own stage play which, in turn, was based on stories by Sholom Aleichem.

The director is not, as you might expect from this picture, Ken Russell but Norman Jewison

On with the motley

MUSIC 🗌 DESMOND SHAWE-TAYLOR

seedy alcoholic, when the only result is to sahotage the pathos of "Vesti la giuhha" and the fierce drama of the ending?

But the evening was by no means lost. Rita Hunter, ao impassioned Santuzza, sang powerfully throughout and sometimes sweetly: her duet with Malcoim

sweetly; her duet with Malcolm Rivers' saturnine Alfio roused the house to justified enthusiasm. Neither Robert Ferguson as Turiddu, nor Kevin Mills as Canio, conveyed the true effect of meridional passion; but then both were handicapped by the style of presentation. The other roles in "Pagliacci" were well cast Lorna Haywood made a strong, clear, if not specially charming, Nedda, Norman Welshy an ardent Silvio, and Derek Hammond-Stroud a Tonio who knew just how to pro-ject his music as well as Tom Hammond's new and not wholly consistent translation. The orchestra too, especially its strongly soaring violins, played as well for John Barker in the

Mascagni as for Nicholas Braithwaite in the Leoncavallo opera. I returned from holiday in time to hear the conclusion of the first cycle of the Covent Garden Ring and the first two evenings of the second. Edward Downes, fully second. Edward Downes, fully in command of the vast orchestral panorama, rose to the grand challenge of "Götterdämmerung," hut offered a curiously tepid "Rheingold." Amy Shuard, huahanding her voice carefulty during the later acts of "Götterdämmerung," excelled in the radiant humanity of tha opening: and Ludmila Dvorakova, the Brünnhilde of the

second cycle, richly fulfilled the promise of earlier years. Helge Brilioth, who appeared

Helge Brilioth, who appeared in hoth cycles, was a new Sieg-fried of steady, 'hough not heroic, voice and of most uncommon charm and intelligence. David Ward was the Wotan of the secood cycle: thoughtful, sly, orlginal, with a voice of solemn purity which lacks the note of command. The Schneider-Siemssen sets, which have their successful scenes, are at their worst and coldest in the first act of "Die Walküre," which was nevertheless, saved by the ringing Sieglinde of Helge Dernesch and the stolid hut likeahle Siegmund stolid hut likeable Siegmund of Richard Cassily—end, of course, by the Hunding of Karl Ridderhusch, whose touching Fasolt and alarming Hagen completed the memorable debut of a fine Wagnerian hass.

IT WAS right and proper that the Festival of Contemporary Music presented by the Biennale of Venice should have devoted much attention this year to Igor Strautication the was buried only a vinsky, who was huried only a few months ago in the city that witnessed the hirth of so many

of his works. Almost all his music for piano solo or duet was heard in the course of two concerts, the second of which was given by the composer's son, Soulima Stravinsky, formerly well known as a performer of his father's music and as his partner in pieces for four hands. Although his name has become unfamiliar to modern concert-goers, his playing has

retained the dryness and clarity. the irony and cool charm, required by his father's masterly Sonata of 1924 and by other slighter pieces from the same

decade.

An unexpected and delightful bonus to the week's more strenuoue activities was offered in the shape of a Soirée Satie presented three times with great success in the tiny Teatro del Ridotto hy a pianist and a group of performers led by Paolo Poli The evening hegan with "Entr'acte," the film interlude devised hy Satie, Francis Picahia and René Clair for performance hetween the acts of the hallet "Relâche." Not only has the film itself survived—a wild and often very funny surhas the film itself survived—a wild and often very funny surrealist fantasy—hut we also caught a fleeting glimpse of Picabia and of Satie with bowler hat and umbrella.

The music for "Entr'acte" is deliherately mechanical hackground atust; for a taste of the real cool Satie we had to wait for his "Sports et Divertissements,"

played on the piano with a heavy hand by Antomo Ballista, but wittily declaimed by Paolo Poli, and for an hilarious sequence of bal musette valse and ragtime songs in which Signor Poli revealed himself as an accomplished drag discuss.

revealed himself as an accomplished drag discuse.

In more serious vein, there was a performance at La Fenice of the newest version of Stockhausen's mammoth Hymnen. The composer has bere developed and reworked into a supposedly final form his hy now well-house electronic treatment. well-known electronic treatment of the Hymnen (i.e., national

anthems) of the world divided into four movements called "regions." The first, second and fourth of these regions remain uochanged—except in so far as the composer's regular group have for some time been accustomed add their own extemporisa tions at each hearing of the

master tape.

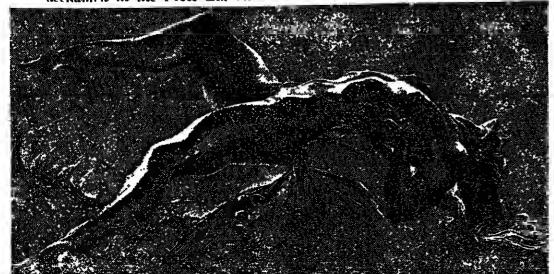
During the first Region I wondered yet again how it is that the oscillating and distorted sounds produced by an ill-operated radio set can exert so powerful a fascination upon electronic composers, whereas to my earposers, whereas to my ear(perhaps hecause of prolonged
exposure to noo-stop harrackroom radios during the war) they
rank high among the nastiest
noises in the world. In Regioo Il the Emperor's Hymn, that in-destructible Haydn tune, was subjected to some striking frag-mentary treatment. Elsewbere, the Marseillaise and the Inter-nationale dominated the global panorama, our own sedate anthem making only an occasional dim

entry.
Then, after one of those long Italian intervals, we returned to find the full orchestra of La Fenice formally assembled oo the platform for Region III, which was conducted by Stockhausen himself in an unwonted suit of tails. Electronic sounds coo-tinued to be heard through the six gigantic loud-speakers housed among the astonished cherubs of the auditorium cornice; but the fully written-out orchestral score gradually assumed predomin-ance with a series of prolonged concords sustained against frag-mentary interjections, and there-hy faintly recalling the "con-valescent's hymn of gratitude" from Beethoven's Opus 132.

There was something naive and touching in this effect; hut other reactions dissolved into tedium hefore the 45 minutes of the new Region were over.

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Good news

FELIX APRAHAMIAN

NEW ENGLISH WORKS were heard last week at the Birming-ham and Windsor Festivals. At a time when so much critical com-ment is directed to the musically phoney because of its novelty value, how pleasant to be able to write about works which, reactionary neither in content nor manner, are not composed solely to be different or clock up performing fees.

John McCahe's Second Symphony, a Feeney Trust commission, given in Birmingham Town Hall (which now reeks more like a gas-works than ever) by the city's own orchestra under tbeir very vital Louis Fremaux, contains many jagged melodies and cruel harmonies. Yet the ear gladly accepts them, hecause the musical gist of the work is so compelling. Its five component sections, though linked in smooth sequence, are each clearly defined in tempo, mood and colour. That its initial impulse came from "tha thoroughly musical shape" (rather than the violence) of the film "The Wild Bunch is no less valid or topical a source of formal inspiration than the com-puters or I Ching of some of McCabe's more esoteric contem-

In John Joubert's bihlical oratorio "The Raising of Lazarus," composed for this year's Triennial Festival, the City of Birmingham Choir and Orchestra under Maurice Handford were joined by Janet Baker and Ronald Dowd. Dr Jouhert uses his themstic material with cogent economy, and his writing, both vocal and orcbestral, is very telling. His tritonal idiom best suits the lamentations of the first scene and its simpler harmonic implications the orchestral description of Lazarus's raising. On the other hand the chorale-tune ending all three scenes is triter than deserved even by the fundamentalist punch of the bymns of the librettist. Stephen

"How Pleasaot to Meet Mr Lear," a Windsor Festivat com-mission by Edwin Roxhurgh, sets Lear's self-portrait, five limericks and six poems (including The Owl and the Pussycat). It provides an amusing and elegantly scored piece for children's concerts, which Diana and Yehudi Menuhin successfully launched hefore a vast concourse of youngsters at the Adelphi, Slough, on Thursday morning.

CHILDREN'S

BOOKSHELF

Carter is a Painter's Cat by

Thomas Alien's robust tolk-song of 1912 evokes eotrancingly crowded plctures, as the Small Hope is towed by mules from Albany to Buffalo in the early 1850s. Wharf and store, bridge and backwater, rolling hills for distance, everywhere people gesticulating, gossing running eating endless

gossiping running, eating; endless delight for absolutely anyone.

delight for absolutely anyone. Richard's M-Class Cows by P. D. Pemberton (Faber 95p). Nine-year-old Richard enjoys building up an imaginary milking berd with naval-style names but the grown-ups, lacking any clue to his preoccupation, worry about his eccentricity till Magnolia's calving makes all clear Quiet humour, an affectionate eye for small-hoy hebaviour, a crisp, pointed style; seven up.

seven up.

seven up.

If I Were an Atom: If I Were an Electron; If I Were Radioactive; If I Met a Molecule, all hy Noel Wilson. Graphics by Raymond Smith (Hutchinson, Headstart Science series, It each). No protests about "bumanising science, please. A cbild who meets principles of physics and chemistry in these books will not be given false ideas by the rainbow-coloured balloon men or by the simlles used in the text. From Australia, an exciting amalgam of graphic ingenuity and plain accurate lact; seven up.

The Little Broomstick by Mary

plain accurate fact; seven up.
The Little Broomstick by Mary
Stewart (Brockhampton 95p).
Shades of Masefield to an
exhibitating contest between
powerful witchery and a boy and
girl who step in where anyone
else would have feared to tread,
Mary Stewart has obviously
enjoyed adapting (not lowering)
her thriller-technique to junior
fantasy and reveals an engaging

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fantasy and reveals an engaging wit in the process. wit in the process.

Tales and Legends retold by
Jennifer Westwood (Rupert
Hart-Davis £1.50). Elegantly
produred, beautifully illustrated
by Pauline Baynes, this collection
brings together medieval ballads
and carols, local legends, romances
and widespread tales of magic
and mystery enshrined in operas
such as Lohengrin. Prose simple
hut stately; good notes on sources.
Sooggle by J. B. Priestley
(Heinemann £1.40). The Hooper
children, who hid Snoggle from
gun-happy adults, guess the
roly-poly creature was a pet of
superior beings as invisible as
their visiting spaceship. Satire
and sentiment mix in a domestic
adventure which comments wryly
on human stupidily.
Toby Tyler by James Otis (Collins,

adventure which comments wryly on human stupidily.
Toby Tyler hy James Otis (Collins, Classics for Today, £1.23). A small boy ruos away to Join a circus, finds life hard, wins hearts by bls trusting courage. Grace Hogarth as editor has removed "some of the extra adjectives and quite a few of Tohy's sohs and tears" from this American classic of the Elghties hut still the ratiling good tale with its Dickensian characters and rich emotion is splendidly of its period. The Strangers by Ann Schlee (Macmillan £1.25). Roundhead and Cavalier in 1651, but with a difference. A fisherman and his daughter on Royalist Tresco in the Scillies are caught up in the fortunes of Lady Melchett and her young son, who can only escape abroad if they can find the gold deposited for them earlier. Domestic historical fiction at its best—well documented, human and bumane. The French Lieutenant hy Richard Church (Heinemann, £1.33). This

documented, human and humane.
The French Lieutenant by Richard
Church (Heinemann, £1.35). This
"gbost story" shows how a boy of
fourteen learns to communicate
with penple partly because of the
elusive but persistent echoes of an
old tragedy. Speaks directly to the
young but with the full virtues of
a lucid style.

a lucid style.

Josh by Ivan Southall (Angus and Robertson, fil25). Exploring his origing in a remote township, fourteen-year-old Josh finds that the Plowmans of Ryan Creek bave left their descendant a prohlem or two not least the special local attitude to his remarkable greal-aunt. Ivan Southall, constantly enlarging the scope of junior novels, has heaten out an extraordinarily compelling prose for a book which I think is his best so far.

"THE BOOK sroae out of lec-tures to medical and cental students at the beginning of their studies." Fortunate patients, whose dentist, poised over the drill, can prattle of androgens and antigens, black-box experiments and blastopores, clines and clones, pulsars and polymers, valency and zygoma, or tell us the number of enzymes in Escherichia coli—" Hoat to a series of the constituents of phages "—or the constituents of Haldane's soup (a "protoblotic soup of amino-acids, ribose, four

purine and pyrimidine bases, and a source of high-energy phospbste "). Since the Wells/Huxley "science of life" msde biology and kindred sciences available to Carter is a Painter's Cat by Carolyn Sloan (Longman Young Books £1.10). The sbarp impact of wit and colour in Fritz Wegner's pictures provides a suitable complement to a neat lale of a cat created differently on canvas cach day of the week. The simple joke is blazingly well executed in a picture-book deserving a wide range of readers and lookers.

The Erie Canal illustrated by Peter Spier (World's Work £1.20). Thomas Allen's robust folk-song of 1912 evokes eotrancingly the studious middlebrow I know of no book so lucid, informative. well balanced and intellectually unflappable as Professor Young's modestly named introduction to

the Study of Man. I say "modeslly": but in fact it ranges over such subjects as the origin of the galaxy, of earth and life, the evolution of culture, speech, the cell and the brain, the measurement of intelligence, the population problem (about which be is hopeful), consciousness, senes-cence, the chemical elements in man, the DNA, the sexual drives, centres, stimuli, activities and response of men and mammals. There are also discussions of "the springs of buman sction," aggres-sion and co-operation, and of the tools of science, the search for nrder, general propositions, exact

"What can knowledge of the hrain tell ua?" "What repairs the repairer of the repairer? " "We know far more about physics and chemistry or about other parts of the body than we do about the mechanism that acquires this knowledge." For this reason Professor Young, whose work on the fessor Young, whose work on the brain has long been famous (know thyaelf means "Know thy brain"), devotes particularly long and detailed sections to the atudy of infancy, in which the hrain develops its skills, the flavour of its personality, and to senescence, senility—and death, in which forces we can still barely control, some built-in system of instructions, appear to make away

observation.

with us.
Though he accepts the "big bang" theory of the origin of the universe and states the Haldane-Bernal belief in the randomness of the origins of life in some such favourable environment as Haldane's soup subjected to an almost infinite number of experi-ments to produce an enzyme, Professor Young is not an iconoclast. He spells "deity" with a capital; be admits that there is much we

The proper study

AN INTRODUCTION TO THE STUDY OF MAN by J Z Young/Oxford

CYRIL CONNOLLY

do not know and possibly will never know.

Truly we are ignorant of the pattern of the universe. Yet we learn more every year. . . Our desire for uniformity compels us to ask whether there is any connection between the rules governing universal events and those on earth, including our own origins.

. Human enquiry has not proceeded sufficiently to allow physics to provide any clear answer.

The origins of life admit four possibilities. Did life arise by migration from some other body? Was it produced by a life-force of supernatural origin? Do the laws that control the matter of the universe contain factors which dictated the necessity for life to begin? Can we show that life may have arisen by the operation of forces known to operate in the terrestrial physical world?

It seems likely that it will be found that life arose spon-taneously from the operations of conditions prevalent upon the early carth. It is for astronomers to tell us the source from which this order was derived.

To understand Professor Young To understand Professor Young we must learn the word "bomeostasis," which is central to his thicking, and which be defines in his glossary as "the conditions of maintaining a constant organisation in spite of continuous interchange with the surroundings," and which he regards as the ball-mark of existence:

All this activity is directed towards the end of preservation of the individual, during his life span, and ultimately of the species; the capacity for maintenance of continuity or homeostasis is the central, characteristic feature of life. More specifically, the characteristics of buman life are the activities by which human continuity is maintained.

Repairing (until the repair

Repairing (until the repair systems wear out) and reproduc-tion are therefore of paramount importance, hut two quotations will give the measure of Professor Young's profound humanity and optimistic wisdom.

The essence of living is thus not to be found in any one popu-lation or species but is dispersed

through all the different types of life in existence on the earth. We are just able to recognise that all men are brothers. Should we not go much further and proceed on the assumption that we are of one flesh, not only with all animals but with all plants, fungi and bacteria as well—the same code of triplets of bases is used to define the proteins of all organisms. We are indeed one flesh. But, as Lorenz points out, "We cannot love all our brothers indiscriminately: we can feel the full, warm emotion of friendship and love only for individuals and the utmost exertion of will-power

cannot alter this fact." "Mankind" for Professor Young is a collection of individuals, he does not sacrifice the one for the good of the species. "Each man, woman, or child, in his skin and with his broin, is a rery real unit of homeostatic control."

Hence the importance, which be fully recognises, of our children's development and our own death. His book is interlaced with innumerable atatistical tables, aome easy, aome very diffi-cult to follow. Thus we can see that although we have con-quered ao many diseases we bave only extended buman life by three or four years, and the number of centenarians remains constant. "The best way to sttain old age is to bave old parents."

We are like packs of cards; aome cards are worn and frayed and spotted, others crisp and clean, but for all alike the rubber ends at the same time and we are gathered up and put back in the drawer, with or without a postmortem. "Death is essential to

As Strehler puts it, changes of senescence are (1) gradual, (2) barmful, and (3) universal "in all metazoons except those that are clones, e.g. sea anemones." Nor can "cryptohiosis" belp us much. Though the seed of the lotus germinates after 2000 years, "suspended

DAVID HOLDEN

Let us turn to the child. He

ing or adding up small sums of

Let us turn to the child. He learns to talk between the sges of 18 and 28 months with universal regularity. But, as Dr Connolly bas pointed out, apeech is an anticlimax. Before a child can say "money," "boredom" and "it's not fair," he has undergone a whole cycle of sights and sounds and smells and tactile values. Instead of testing speech values. Instead of testing speech responses there is much to be done in tabulating his responses to music, the age at which be can distinguish tunes or begins to dance and sing, the song a monotonous chant like a whale's the dance a bear-like limbering or lumbering. From what memory-bank does he draw the experience? (As Pumphrey said, "Nothing leaves less trace in bistory than sound-waves"—so

we turn to cave-paintings and prehistoric art.) "Baboons in zoos give a characteristic bark when surrounding a dead indi-vidual (Zuckerman). Ritusls and dances leave few or no remains. Signs of religious belicf (shrines and temples) are only 10,000 years old, but burials appear as much as 25,000 years ago, about the same time as the first carvings of animals or women, in mammoth ivory. The Venus of Willendorf is about 18,000 years old. Writing a mere 3,500 BC. Interior decoration was born in palaeolithic times. "Pornography has a long and bonourable history in the genesis of art."

bonourable history in the genesis of art."

If anything is more sacred to Professor Young than everything else, it is DNA: "the unit of inherited information," the code of instructiona which takes the hody through growth, and to which Crick and Watson supplied the key. DNA is a book of rules in one sense but it is of enormous complexity.

rules in one sense but it is of enormous complexity.

All of us use the same geoetic code to make the same aminoacids into proteins of similar types. The instructions for all life-forms are written in similar languages. If we assume 2,000 letters to a page then the instructions for a virus would occupy 100 pages, those for a bacterium a book of 2,500 pages, and those for a man 1,700 books of 100 pages each.

each. This gives us an idea of the tremendous complexity of life and also warns us of the enor-mous difficulties that face us if we wish to know the human genetics fully. With Professor Young we may be nearly always out of our depth, but we know that we will not be shipwrecked. after 2000 years, "suspended animation" (a bamster has been frozen for 45 minutes) is no substitute for life. And when we could be living, most of us are daydreaming, pining, poring, snor-



Chuma and Susi, Livingstone's two faithful servants who carried the doctor's body a thousand miles across Africa: one of the pictures in Alan Moorehead's authoritative and readable "The White Nile" (Hamish Hamilton £5 pp 368) a useful companion to the BBC2 series "The Search for the Nile."

Heikal, now being serialised in The Sunday Telegraph, are essentially tit-bits so far. They fill in the picture with gossip and "inside" reporting, but they do little to re-assess—or to inspire a reassessment—of a man whose life's work has already been coplously recorded in word and deed and whose motivations have been fairly exhaustively, if sometimes inconclusively, discussed, I doubt. inconclusively, discussed. I doubt, moreover, if we shall see many more significant revelations in the future. Conspiracy theories of Nasser as the puppet of the Russians, or the sinister Egyptian Machiavelli who master-minded a vsst plot to get the Western powers out of the Middle East, are not likely to find factual support from "secret" files. They bave rarely been taken seriously hy people familiar with the Arab scene; and as time goes by the weight of evidence appears to be ever more conclusively against

Nor can we expect much in the way of personal exposure. Nasser was a political animal, first, last and always. Even during his lifetime his enemies could find nothing damaging in his personal life to lend spice to their attacks and they seem even less likely to discover it now that he is dead. Thus a life of Nasser must justify itself by its organisation of what is already known, rather than he its dealivery of the rather than hy its delivery of the

unknown. Here Robert Stephens serves us well—if, I fear, rather too lengthily and minutely for all but the most earnest student of the Middle East. His Nasser is massive and thoroughly re-searched, drawing ingether around the central character all the significant events and trends of the Middle East over the past quarter of a century. At times, indeed, it seems as much of a political and diplomatic history of the entire region as the mere biography of one man: but that is a reflection of Nasser's actual position in his time. In spite of his many mistakes he was, for

the better part of twenty years, the bench-mark against which all other Arab leaders had to measure themselves for, as Stepbens says, be was "the most progressive Egyptian ruler of modern times and the most Im-portant statesman thrown up by

NASSER: A Political Biography by Robert Stephens/Allen Lane

the Arab renalssance."
Most important, however, is not the book's wide scope and painstaking detail but its spirit. Mr Stepbens has been for many years Even the revelations of his former confidant and unofficial spokesman, Mohammed Hassanein one of the soundest interpreters of contemporary Arah polilics and he brings to his book's combination of sympathy, experience and candour that I must confess
—as a sometime rival of his in
the field—arouses in me flickers
of envy as well as of admiration.

He is widely and frequently appreciative of Nasser's achievements but he does not disguise Nosser's weaknesses—his impulsiveness, his suspicion, his inadequate knowledge of the world, his capacity for "unblushing lies" and his inability to run anything except as a one-man hand. He does not gloss over the errors these led to—the unneces-sary risks he took over Suez, the failure in Syria, the war in the Yemen, the gross proliferation of the secret police in Egypt and.
worst of all, the miscalculations
that led to the Six Day War
(although here I think Mr
Stephens might have been more severe on bim).
But he provides the indispens

able context without which not only Nasser hut many other nationalist leaders of our time can he—and frequently are— bideously misinterpreted in the western world. In a general way be sees Nasser reflecting "the experience and outlook of underprivileged colonial man "attempling to "escape the humiliation bred of backwardness and weakness, to catch up against overwhelming odds." Specificially he places him in an Egypt that for over 2000 years had known atthover 2,000 years had known nothing hut colonial rule and that for a century and a half hefore he seized power had been treated by seized power had been treated by Europe as a mere appendage.
In short, says Mr Stephens, what Nasser was about was the recovery of dignity. It is not an original verdict—but then, as I have remarked, there is not much nriginal still to be said about Nasser. What Mr Stephens has done is in present us with the cyldence to support the verdici in as sober, well-organised and comprehensive a way as we are likely to get for some years to

The way we live now

TO REPEAT (1965) and now rerepeat a public triumph, first effected in 1962, is cause for by Anthony Sampson/Hodder & renewed congratulation. Anthony Sampson's re-examination of our Sampson's re-examination of our national power-grid is again a masterly performance. In some ways, indeed, it is even better—less flip, perhaps, because it is less experimental, more relaxed, has more the effect of seeking a genuine answer to Britain's predicaments. Sampson is ten years older and appears to have broaded longer and more brooded longer and mnre philosophically, though no less urgently, over the dire conditions he describes.

Almost ten years have passed since inflationary, off-the-cuff, Edwardian expertise yielded to falsely optimistic "technological" presidency—six years of alow souring in the minds of the electorate—and this, in its turn, to government by reflective Broad-stairs. In that time this country. morally, socially, environmentally, politically and economically, has advanced steadily into the red. It is this retreat into a world

where only the Chesbire cat's grin remains—a society and consensus that bas come to mean and stand for less and less in the mind of the younger generation—that alr Sampson is concerned to chart and chronicle in these pages. The devastating diagram on page 131, lifted from the Newsom Report on the public schools (1967) is the most effective statistic of a divisive society in the book.
Chapter Five ("The Prime Minister") is the best lightand-dark piece of political buman analysis that I bave read for a very long time.

THE NEW ANATOMY OF BRITAIN Stoughton £3.25 pp 731

JOHN RAYMOND

establishment. (Note the high-comedy account of sedate sherrycomedy account of sedate sherry-parties at Chatham House on page 374). His diagnosis, in the fields where one can follow him with any knowledge and experience—Fleet Street, Westminster, the worlds of diplomacy, advertising and assorted mass media—seems all too horribly accurate. The prognosis is not always so easily discernible.) The barristers tell me that his chapter on current Law and the lawyers is current Law and the lawyers is inexact—the wrong informants, some have suggested. Personolly, as one who is consumed with curiosity about the ins and outs of this branch of human affalrs, it seemed to me as enthralling as the rest of his profiles. I par-ticularly liked Lord Devlin's bland

comment, made to Sampson, that the most important thing for a judge is—curiously ennugh—judgment. It's not so very different from the qualities of a successful husinessman or civil serrestul nusnessian or civi servant. I'm olways struck by how like men in high positions seem to he. It's rather like seeing a different lot on various parts of the stage, and finding that they're all Gerald du Maurier in the end.

The lives of successful businessmen and entrepreneurs are among Sampson's numerous specialities. What a Balzacian lot they are, and how well he sets them up! A whole Kit-Cat club of Sampson and bis team seem to thairmen lies displayed in Chaphave taken, if possible, more ter 34 ("Directora"). Likewise pains than before about the trade union leaders, silramifying sub-structures of our bouetted in the page-headings—

"The Difficulties of Vic Feather,"
"The Rise of Clive Jenkins" etc.
The chapter on the Churches is The chapter on the Churches is the weokest section, a few lines devoted in Britain's six million practising Roman Catholics. There is little or nothing about the organised crime industry. One cannot be curious about everything Meanwhile if one prefers not to think ahmut analomy, here is the whole televised Will Hay comedy of zany Britain today—and its murists, for instance, "who rate pageantry as one of Britain's greatest attactions."

The British Travel Association would to arrange two Changings of the Guard each day, but the Guards relused, on the grounds that 'the ceremony would no longer be meaningful.'

H. E. Bates The Blossoming World Following the success of The

Vanished World this second volume of autobiography takes us from the publication of his first novel, THE TWO SISTERS, in 1926 when he was only twenty, to his commission into the RAF in 1941 where he was to become known as Flying Officer 'X'.

Thirty years ago The Observer wrote: "He makes us hear the

voice of the countryside that is the real England, the England of field and wood and riverbank, of wellloved bird and beast, of trees and flowers and ancient lore, of human people, their lives and their laughter." It is as true today as it was then.

Illustrated by John Ward

■編集画画 Michael Joseph I



London ends

GIRL, 20 by Kingsley Amis/Cape £1.50 THE NERVE by Melvyn Bragg/Secker & Warburg £1.90

JEREMY BROOKS

t KNOW a painter on whose studio wall is scrawled the injunction, cultivate your prejunction, cultivate your prejunctes. There's something to he said for this, as long as it means recognising and using one's deepest convictions as the moral fulcrum of one's work. Prejudice which is a simple withdrawal of sympathy, though it makes life casier for the artist, ultimately leads to mental fossilisation, it used to be one of Kingsley Amis' strengths as a comic writer that he never shrank from laying himself on the line; hut in his new novel, Girt, 20, the targets are so novel, GIFL, 20, the targets are so many, the prejudices so unthinking, that lack of focus leaves the major target almost unscathed. This is a pily, because the target in question is a delightful creation, and worthy of some accurate snipling. novel, Girl, 20, the targets are so

The enigmatic title is a reference to a man who "couldn't read 'Girl, 20," in a small ad column without getting a hard on." Sir Roy Vandervane, 54-year-old composer/conductor, ilarling of the concert hall and fashionable Left Wing TV pundit, is hale-fully aware that he needs something more than a magic phrase to turn him on. His current sexual stimulant is a seventeensexual stimulant is a seventeen-year-old savage whose cultivated uncouthness scems, in the oarrator's eyes, to be a common factor among "the young "whose approval Sir Roy so sedulously and ridiculously courts.

This narrator, Douglas, a music critic of strictly limited artistic sympathics, is one of those randy, selfish, crusty figures who occupy a central position in most Amis novels. In the course of watching Sir Roy destroy his family and ruin his olusical reputation in pursuit (in both senses) of "the young," Douglas displays a rich

it docsn't work. Amis can't have it both ways. Much of his splendidly caustic wit—and lhis book is as bouncingly full of it as any—springs straight from his own crusty intolerance. He chose to be the man we love to hate, and will have to live with it.

The hero of Melvyn Bragg's new novel, The Nerve, is just the kind of character an Amls-hero would lip-lickingly mock: a provincial semi-inlellectual, diffident, unsure of his new social status as a London lecturer, sexually unadventurous, awkwardly earnest, inwardty cringing before the assaults of city life. In an Amis novel he would have spots and dandruff. This one has a twitch in his left eye which, getting worse, becomes a swellacting worse, becomes a swelling a weeping obsession, the first physical indication of what turns out to be an almost mind-

destroying nervous breakdown.

It's odd, considering how little real "action" there is in this hook, how truly gripping it is. The pace is slow and deliberate, the narrator often fumbling and back-tracking determined to hack-tracking, determined to make the reader understand exactly what this state of mind was like. The unravelling of this screwed-up mind is a totally absorbing experience are remained. absoroing experience, reminding us-as we shamefully need reminding—that however easy it may be to pigeon-hole a human exterior, each interior is vulner-able, different, a hattlefield crisscrossed with the unhealed scars of old wars. Slelvyn Bragg writes beautl-

fully, with a sort of precise tenderness that reverses every judgment as soon as it's made, which has the effect of hringing even the most minor characters into multi-dimensional reality. The Nerve is one of those rare hooks in which the sense of truthand varied treasury of prejudices with true Amis brio. His age is given as Ihirty-four—quite unbelievable. If this is an attempt to disengage narrator from author,

First families

THE PROFESSOR by Jack Lynn/Allison and Busby £1.80 FOR THE EYES OF THE PRESIDENT ONLY by Pierre Salinger Collins £2

FRANK GILES

HERE are two examples, both lovels, of American verismn. The irst is a story of how a conscien-ious and family-loving New York tcademic becomes so deeply nvolved with the Mana that in he cnd his career and his family rappiness lie in rulns. The second, by President Kennedy's me-time Press Secretary, des-ribes an imaginary world crisis which occurs at the time of the US Presidential elections, n which the President, himself. candidate for re-election, is faced with a situation analagous to that which confronted President Kennedy in 1962 over the issue of Soviel missiles in Cuba.

Mr Lynn's book is both the shorter of the two and the more un to read. I have not, admittedly, ever attended the sump-tious parties which the chief Mafiosi apparently throw for one another at their gracious residences in the New York suhurbs. Nor do t know whether Mr Lynn nas. But his careful and conrincing descriptions seem to ring rue, and the narrative power is well sustained as we watch the napless Professor sinking deeper and deeper into the quagmire of olackmail, corruption and vio-

The verismn does not, however, nelude credibility of motive. It s impossible to believe that this ipright and self-reliant man nowiogly destroyed his prospects pecause it excited him to "move with a noble purpose in a world of total corruption, danger and even death." Despite this, the picture of the worthy Professor :oaching the children of the Mafia eaders and opening their eyes o higher things leaves an un-leniably gnod, all-American, taste

politics, Chinese strategy, the Washington scene, the struggle for the White House. Mr Salinger's canvas is far too big and carries too much paint; when the plot is comprehensible it is frequently over-complex, when it Is not it is inevitably opaque.

This is a pity, because his White House and Washington scene-setting is clearly authentic. as it should he, given Mr Salinger's past. (Is the story on page 36 true—that the only time the special telephone which President Kennedy would have used to order nuclear attack rang was when some anonymous out-side caller was trying, as he ex-plained to an anxious President, to reach a French laundry?)

Despite its shortcoming as a novel, however, this hook does bring out two of the major limitatious — some would say handicaps—with which an Ameri-can President, the most powerful man in the Western world, bas to contend. The first is the unre-mitting pressure of the mediaand above all TV-who demand, as of right, coostant in-sight into matters of state, often affecting the security of the US and its allies.

The second limitation, for man with the responsibilities of a modern US Presideot, is a Presidential election every four years, when the Chief Executive has to bid for the popular vote for himself and his party at the same time as continuing to exercise what abould be wise control of the mightiest element in the Western defence and iotelligence system. The reault, if not alwaya as spectacular as the one de-scribed in this book, tends to be what one of the characters. Senior State Department official admirably summarises when be says: "we'll go right nn doing the thing we can, not the thing we sbould."

The Mafia also come into Mr lalinger's book, along with a reat many other disparate elements — South American





Kingaley Amis: caustic



Milovan Djilas, great



Melvym Brngg: precise





Jack Lynn: careful and





Pierre Salinger: clearly



Paul Gallico: washed in

Empty space

THIS IS a povel of the space age set in a world of whose present or future existence Mr Drury fails, on the wbole, to persuade us. It purports to represent America a few years hence, menaced by the Soviets and determined to land men on Mars hefore them. It draws on ex-haustive researches ioto life as it is lived now in Houston and Cape Keonedy, but the political dynamics of the moon programme have heen reversed. Far from heing uncritically acclaimed, as Apollo used to be, the Mars adventure is the last refuge of all-American patriotism, where the good and the decent fend off pinkos, politicians and other raucous traitors.

raucous traitors.

The urgency with which Mr
Drury seeks to put over this
political view seems to have
damaged his fictive powers. The
message quite overwhelms the
story. The first 400 pagea
revolve interminably around one political motif—the silly clamour to put a Negro on the crew. The last 200 deploy a second— Russia'a evil intentions, which

THE THRONE OF SATURN by Allen Drury/Michael Joseph £3 pp 600 **HUGO YOUNG**

culminate in the ramming of the American craft and the slaughter of her man on the moon.

Anyone who enjoyed "Advise and Consent" will find this latest derivation a tedious disappnint ment. The first hook was unreal and bighly coloured, but things happened in it. The reader could wallow in easy entertainment. In this hook, until the improhable dénouement, nothing whatever appears to happen apart from the movement of cardhoard characters—the perfect Flash-Gordon astronaut, the paranoid negro the all-wise President, the Red labour leader within predestined emotional clichés.

The space programma is not quite so boring as Mr Drury manages to make it, nor are the people in it so predictable.

A magnificent story

UNDER THE COLORS by Milovan Djilas, translated from the Serbo-Croat by Lovett F Edwards/Harcourt Brace Jovanovich £3.10 pp 557

IN A FREE STATE by V S Naipaul/Andre Deutsch £1.75 THE TOWERS OF SILENCE by Paul Scott/Heinemann £2.75 THE DISINHERITED by Peter Forster/Eyre & Spottiswoode £2.25

JOHN WHITLEY

Milovan DJILas must be one of the great storytetlers of our age: for all the five bundred pages of his rambling novel Under the Colors he carries the reader with him, without giving any explanation of the history or geography of his story and precious little of the Turkish and Serb words that buzz like accented washs on every page.

Serb words that buzz like accented wasps on every page.

The place is the Balkans, the time about a hundred years ago. The Turkish dictatorship is slowly being rolled back by the feroclous Serhian warriors of the young state of Montenegro led by Miljan Vukov and supported by the Great Powers. But in between, as ever, are caught the little people, in particular those around the Southern garrison town of the Southern garrison town of the Southern garrison town of Play, and it is to the Turkish torturer here that Anto, the chieftain of the Radak ctan, is taken for interrogation. This opening scene of the book catches the whole atmosphere of impersonal brutality: the Turks know, and Anto knows, that their rule is ended but torturer and tortured go through the ritual of oppression out of habit.

It is a marvellously written

It is a marvellously written prison scene, full of provoking meditations on the nature of God and of pain, which draws presumably on Dillas' own experiences as well as having a present day relevance and ends with a day relevance, and ends with a broken Auto returning to his village to preach forgiveness for the Turks. But in his absence the clan has already split between rebels and pacifiers, the former under Grgur, Anto's eddest soo, who eventually leads the village into hattle against the village into hattle against some Turkish terrorists and so has to flee to the Montenegrin army; the book ends with that army's defeat before Ptav itself, a magnificent and imposing description of warfare evidently inspired by Tolstoy.

Inside this hroad historical caovas Djilas moves about with astonishing fluidity and verve: after a series of chapters

after a series of chapters described from the viewpoints of different generations of Radaks —the angry son, the murdering trader, the love-struck hoy-he suddenly switches to two young Turkish girls in their Muslim stronghold.

stronghold.
Few writers could so easily and convincingly convey the depths of the two cultures as they class, the ineradicable love of the soil that inspires the one and the sense of imperial destiny that drives on the other. Evidently there are many modern parallels to be drawn from this book, above all the duty of resistance but it all the duty of resistance, but it is a timeless work, to be read with anguish and with gratitude. S. NAIPAUL is also concerned

with empire in decline; the preoccupation of his In a Free State is with the humiliations that breed so fruitfully in such a situ-ation. The main part of this "sequence novel" is a veritable seesaw of humiliations. It takes place during a two-day drive across a Central African state, nawly independent, hy a dispar-ate European couple: Bobhy, a young, resentful, bomosexual bureaucrat, and Linda, the waspish hut lightweight man-eating wife of a colleague. As Bobby drives them home from the capital, through the extraordinary landscape and past its no less extraordinary in babitaots, rumours come and go of a hattle hetween the president and the old king, a back-ground of actual violence which follows them like a thunder-

And as they drive along their lesultory conversations are one long contest of put-downs-about the scenery, about rudimeotary aestbetics, about personality—in which Linda is an easy victor, for Bobby, as he himself realises,

is perpetually in pursuit of self-humiliation. So he tells her of his homosexuality, of his betrayal of the frieod who brought him out to Africa and this runs parallel to his own hullying of waiters and garage attendants until the two currents merge at a roadblock intended for the fleeing king at which Bobby la heaten up by black soldiers.

حكداً من الاصل

This is a fascinating piece of adventure, the more so because Mr Naipaut is relatively sparing of his talent for dialogue and uses instead a brilliant descrip-tive skill so that the emotional situation in the car is mirrored or balanced by activities of the clouds and the bush—one of the most convincing pictures of Equatorial Africa I have ever read and curiously close to the Greene of "A Burnt-ont Case."

Beyond and above this, though, is the problem of dominance of master and servant, ruler and ruled. It is expanded in two

further fine novellas, reflections on cotonial poverty and discrimination, as well as in the opening short story of an English tramp aboard a Mediterranean steamer and the final coda, in which the narrator intervenes to stop tour-ists persecuting Egyptian beggar-(except perhaps that it is intolerable that certain people, the tramp, Bohby, the Egyptian chitdren, should embrace their humiliation), but the problem is posed in such a forceful and mmediate way that the book is totally absorbing.

IN Paul Scott's The Towers of Silence it is the approach of the second European war that makes the decay of the British Empire evident to the officers and wives in the hill station of Pankot; and their thoughts turn immediately to Amritsar where in 1919 rehellious natives were shot without mercy. But, undermined by the "new ideas" from Home, even the most peppery and unpromotable major can only bluster and eventually the army of the Raj marches off knowing that the way of life it is fighting for is already

Mr Scott makes a good deal of this dramatic social watershed but his regimental characters seem thin ghosts from the past, their preoccupations less solld than in the earlier books of his Indian series; unreal beside their Other Ranks in Brian Aldiss' "Soldier Erect." He is much more successful with his main character, Barbara, a retired mission teacher who comes to the station to live with a lonely and rich widow: their relationship and Its ultimate failure is most deli-cately conveyed and so is lower-class Barbara's position vis-d-vis the snobbish regimentals — a mately drives her mad.

The collapse of the Empire came as a shock to Peter For-

ster's heroes in The Disinherited too; only they make up to it only at the Suez invasion of about fiftee years later. This novel completes the trilogy about the growing up of plump and extro-vert Alex Smith and his observant if hespectacled friend Tony Bevan in the final coda, during Churchill's funeral, Alex has ended up as a television person and Tony is a successful pub-lisher. "The Disinherited"—dislisher. "The Disinherited"—dis-inherited that is, of their imperial birtbright—is a good deal more fun than "Play the Man," its predecessor, perhaps because its situations are closer and more recognisable — Saturday night parties, the emergence of television, first and frustrated tastes of adult love. But although Mr Forster is excellent at des cribing scenes, his people seem

too close to cardhoard, unimport

ant puppets; and can one reolly

ignore the invasion of Hungary

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SHORT REPORTS

THE ZOO GANG by Paul Gallico/Heinemann £1.80 THE SUNS OF BADARANE by Pierre Laver/Macdonald £2.25 PHILIP NORMAN

Action all the way

AUL GALLICO has invented a iero in The Zoo Gang. He is

cotonet Roquebrun. In the rencb Resistance he was known is The Fox; now, be is a disigured antique dealer on the ote d'Azur. He and his old Maquis brothers, known anachro-nistically as the Tiger, the Elephant, the Leopard and the ilepoant, the Leopard and the fWolf, reunite to intercept—and ndeed often massacre—any riminals who threaten the ridinary touristic sharpness of the coastline to which Mr Gallicos himself so conservatively attached

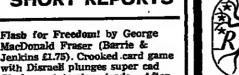
ttached. It is slightly irritating that, on its dust-cover, the book seems to nasquerade as a novel. In fact it holds one short story and three long. Why sbould it matter? The book is by a good writer, not such a common thing these days, and washed in oily sup and resound. washed in oily sun and resound-ing at times with the romantic names of the French detective agenciea. At ooe priceless moment the Zoo Gang hijacks a shipment of drugs concealed under a Nice carnival float, then in a disused opera house they diminate the Seven Dwarfs who

are unpacking it. You'll love

that. And every hero must have his stooge: in this case the dear local constabulary, much of whose time is spent practically weeping with admiration.

The Suns of Badarane is exceptional for being adventure told in dialogue. We are happily spared, therefore, The Cruel Sun, the Merciless Anvil Blows of these are Berbare Weight's Heat, etc. Barbara Wright's translation is full of enthusiasm for what appears to have heen a peculiarly joiling French negot. The hook is about not ao much the predicament of a group of marcenaries attempting to defend a desert fort, as the variety and invention of the curses they employ.

The result is a very funny book Bloodshed, head-sticking and gouging are, at last, preposterous occupations. Here too are a shout of malevolent spirits and a peculiar atmosphere: filthy men eating the good cuisine which mercenaries somehow contrive tn ohtain. It matters little that, after some chapters, characters become indistinguishable—the true-life scum would as well.



MacDonald Fraser (Barrie & Jenkins £1.75). Crooked card game with Disraeli plunges super cad Flashman into slave trade. After disastrously overseeing Mississippi lady and ber plantation, ba escapes lynching, encounters Congressman Lincoln and dodges justice. Packed with amoralitles, brutality and male chauvinism, cunningly redeemed by hero's cheek, charm and hilarious cowardice.

Light Years by Rezvani, translated from the French by A. M. Sberidar Smith (Macdonald £3.50 pp 382). After mother's death in Poland, yoong Cyrus's astrologer father takes him to Paris. A bizarre life follows, involving White Russian stepmother, weird schooling, adolescent love, extravagant lusts, suspected collaboration in Vichy France, hefore he takes to art. Surreal, bawdy and sparkling with undisciplined talent.

Summer of the Red Wolf by Morris West (Heinemann £2.10). Deceptively simple tale of a journey to the Western Isles by a disillusioned man whose only desire is to lat the rest of the world go to hell. From problems of love and jealousy he finds there world go to next. From proteins of love and jealousy be finds there is no escape and the punch, when it comes, is deadly. Bright evocative prose, but with a touch of the purpla passages.



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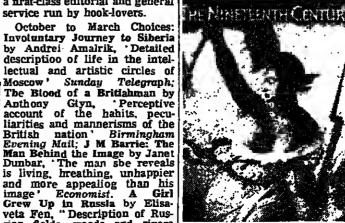
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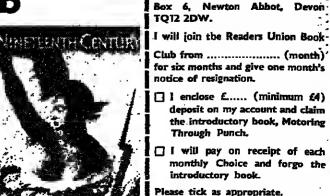
description of life in the intellectual and artistic circles of Moscow' Sunday Telegraph; The Blood of a Britishman by Anthony Gtyn, Perceptive account of the hahits, peculiarities and mannerisms of the British nation' Birmingham Evening Mail; J M Barrie: The Man Behind the Image by Janet Dunbar, The man sbe reveals is living, breathing, unhappier and more appealing than his image' Economist. A Girl Grew Up in Russla by Elisaveta Fen, "Description of Russian fields moods and rivers

service run by hook-lovers.

veta Fen, "Description of Russian fields, woods and rivers



worthy of Turgeney," Sunday Cover picture of The Nine-Times: East of Trebizond by Michael Pereira, "An absorbing insight into tife in the remote Educational Supplement as 'n picture of The Nine Century, edited by Asa insight into tife in the remote Educational Supplement as 'n Pontic Alps," Economist; An splendid and luxuriously illustreet of a Bird by Eric Hosking trated survey.' and by the with Frank Lane, "Exquisite Sunday Times as a book about photographs, products of Job's what was really happening, not patience and a mountaineer'a what seemed to he happening. Nooemher Optional £5.



Overseas and Eire: please remit in

let's talk duvets

"dooveys" or continental quilts, large bags filled with down. nave been warming Europe for many years. While at home under hree times the weight of sheets, blankets and eiderdown, we also sometimes need bedsocks. In a recent survey 90% of the poll ound a duvet more comfortable, warmer yet cool enough in summer and far easier to bed make. Conventional bedmaking is nard work, children won't, husbands won't, why then should you? Unfortunately there isn't enough down in the world for everyone to save on bedmaking and what there is costs a fortune. So I.C.I. have invented a super new filling called Terviene' P.3 which is lighter and warmer than feathers, dust free, non-allergenic, washable and cheaper!... and this is where Aéonics come in ... we will wrap it in a Dorma lining and supply you a brand-new finished quilt at factory prices or pack it all up nte a do-it-yourself kit that you can finish in under 1 hour. Now you can afford what before today was only a luxury of the wealthy, 16 different sizes, prices from £4.50 D.I.Y. Kits. Send stamped addressed envelope for details to Aeonics Ltd. (Dept. 5) 5 Upper Tooting Road, London SW17. Tel: 01-672 6841.

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O' Casey

SEAN by Eileen O'Casey Macmillan/£3.25 pp 320 PETER LENNON

"HIS WAS a truly Christiao nature, one of the kindest and most genuinc men that I lave known. . . . A saintly man." Scan O'Casey—and Ihe tribute comes from a mindboggling source; Harold Macmillan. But Eileen O'Casey's story, which is as genuine as its subject, establishes casually have easy it must have been for anyone to appreciate the publicly guarrelsnme, privately publicly quarrelsmne, privately angelic, Dublin Coomunist with the radiant gift for words.

O'Casey seems to have been blessed with a wife as unaffected

and spootaneous as he was (although she would certainly (although she would certainly wish to share credit with her book's editor, J. C. Trewin).

Irish born, brought up in England. Elleen Carey's meeting with O'Casey is almost preposterously romantic. When she was a bit player in a New York comedy someooe gave her "Juoo and the Paycock," which moved her so profoundly that she decided she must return to England and meet the author.

She did. He was much older

England and meet the author.

She did. He was much older than she—forty-seven when they married—but they were together for thirty-eight years. She was in on the celebrated row with the Ahhey: Yeats' condescending letter of rejection. "Dear Casey..." and Shaw's soothing letter:

"He (Yeats) is seen a man of this "He (Yeats) is not a man of this

Like his own Cap'n Boyle, Like his own Cap'n Boyle, O'Casey was a man who had see othings that no mortal should speak about that knows his Cate-chism: fortunately, brought up a Protestant, be did not know his Catechism and he could never hold his tongue. Eileen O'Casey brings him to life in reminiscence sprinkled with anecdotes of the famous: the Shaws, Tallulah Bank-head, Barry Fitzgerald, Jim Larkin, T. E. Lawrence, Her narrative rises admirably to the chill tragedy of the death of their 22-year-old son Niall from leu-kaemia.

He has a great phrase describing his feelings travelling in a mourning car: he said it gave him a "kind of thresspassin' joy." Reading this book one sometimes feels much the same.

Eye of newt and toe of frog

HOW HAS the design for ao amoeba evolved into that for man? Very gradually, answer Darwinism and modern genetics. The genetic endowment is transmitted down the generations from parents to offspring. It is unaffected by anything that may happen to its transient carriers in lineir lifetime.

Occasionally, however, the chromosomes of the germ cells are affected by events on a microscopic scale. These spontaneous changes in the molecular structure and "information conteol" of the chromosomes are called "mutations." They are random and the vast majority will produce damaging or lethal effects. But now and again the mutation is a positive one. It will endow the carrier of the altered genetic material with some biological advantage. This advantage will be preserved and carried over to the species by the slow logic of natural selection. Chance, time and the survival of the most favourably endowed can account for the transformation of the most rudimentary monocellular organisms into the fragile miracle that is

man. In conjunction with Mendelian genetics and the receot "decod-ing" of the molecular structure of DNA, Darwinism represents one of the principal triumphs of scientific understanding. It draws on a vast body of observational and experimental evidence at almost every point and scale in nature. Nevertheless, it is fair to say that certain obstinate diffi-culties have baunted it from the world; and when you hurl an culties have baunted it from the enormous smashing chunk of it outsel.

at bim, he dodges it small hlame Toward the end of his life.

Darwin's great publicist, T. H. Huxley, confessed that the evolu-tion of language and of the tion of language and of the human intellect appeared to require more time and "directionality" than orthodox Darwinism allowed. There are elewinism allowed. There are ele-ments in the speed and precision of adaptive response which bacilli show toward antibiotics that seem hard to account for along lines of random mutation and evolutionary selection. Darwin himself had doubts and was seriously troubled by the literal "diceyness" of his grand scheme. He inserted a new chapter in the sixth edition of "The Origin of Species " replete with intellectual reservations and Lamarckian examples.

According to Lamarck, evolu-Kammerer, experimenting with tion is not a matter of hazard. salamanders, newts and toads Each generation profits from the under laboratory conditions. Im-

THE CASE OF THE MIDWIFE TOAD by Arthur Koestler/Hutchinson £2 GEORGE STEINER



Lnmarck and Darwin: theories of acquired characteristics and the genetics of hazard

skills, defences, modes of life and propagation. These anđ and propagation. These "acquired characteristics" arc transmitted to the next generation through heredity, as a man will transmit rank, wealth and a body of knowledge to his descendants. The Lamarckian picture of architecture is one of a particular in the content of the conte evolution is one of conatant internalisation and progressive transfer of vital experience. It is intuitively and philosophically attractive. It does far more than Darwinism to provide a picture of the passage from the rudimentary to the fantastically complex along purposeful lines. It satisfies Einsteio's postulate that God and nature do not play at dice.

Unforlunately, the Lamarckian case suffered from a fatal weakness: it offered no verifiable or even theoretically acceptable explanation of how an acquired hodily or meotal trait can cause a change in the genetic blueprint. There was no known biochemical mechanism which will, from the outside as it were, cause altera-tions in the structure of the chromosomes. (There is some very recent evidence that viruses might do the trick.)

Time and again individual scientists or research teams, motivated by doubts about Darwinism or by an ideology of ordered progress such as Marxism, have striven to find such proof. Few have done so with more brilliance and concentration than the Austrian biologist Dr Paul

mediately before and after the first world war, he achieved a blaze of journalistic renown. A number of his experiments seemed to demonstrate that adaptive traits developed by various amphihians under strictly controlled environmental conditions were then transmitted to

the next generation.

Many biologists and zoologists
were inclined to believe that Kammerer had proved his case or, at least, raised problems which would compel a fundamental re-vision of Darwinism. But others viewed him as a dangerous charlatan. The sole remaining specimeo in one of Kammerer's most famous (but not necessarily accumulated experience of its crucial) experiments was found environment animals develop new to bave been doctored. A few to bave been doctored. A few weeks laler, in September, 1926,

Kammerer shot himself. Arthur Koestler's enthralling monograph is more than a biography of a fiercely gifted but unstable and over-extended human being. It is a review of the current state of play between neo-Darwinian theory and the tenacious persistence or recru-descence of "Lamarckian" possi-bilities. (Witness the controbilities. (Witness the controversies now raging over experiments which suggest that skills and memories are specifically transmitted at the molecular level.) It is also a study of the cruelties, of the fanatical detestations rife in the academic and

tions rife in the academic and scieotific establishment.

Kammerer was hounded to death very largely as a result of the obsessive distaste which he and his ideas provoked in William Bateson, the originator of the word "genetics." In what is in effect a snperb intellectual thriller, Koestler is able to show the control of the word "genetics." not only the complexity of Bateson's motives but the lengths to which orthodox scientists will go in overlooking or fudging hostile evidence. Koestler's scrupulously detailed plea makes

it seem extremely improbable that Kammerer committed a fraud. Yet there is no doubt that someone did, and Koestler's own conjectures as to the motives and Identity of the culprit remain weak. Those famous "nuptial pads" on the midwife toad in the Vienna laboratory did bave india ink inside them.

In this short, dense investiga-tion, Koestler concentrates the two main impulses of his life-work and sensibility: a loathing for injustice, and a sardonic sadness at its perennial powers even—in fact especially—in those high spheres of intellectual pursuit and morality from which it should be most obviously absent.

But what of the case itself? As Koestler relterates, no one has bothered to re-run Kammerer's experiments. There are, moreover, exceptionally gifted experiments. mentalists whose results cannot always be duplicated by others. As we discover more about the Intricate organisation of genetic coding, as the notion of "trans-mitted information" passes from metaphor to blo-chemical reality, certain Lamarcidan ideas again look challenging. If, as one suspects, God is somewhat like Kafka, it will emerge that the truth lurks in odd corners and that small particles of it may come out of false mouths-such

Today it is certainly possible to suggest that Darwinism is not the whole picture, that the interactions between environment and heredity are at once more complex and focused than random mutation plus natural selection would suggest. Even as our classical concept of probability is beginning to need overhauling, so the Darwinlan definition of what is "advantageous" now looks in need of considerable refinement and re-examination. This does not mean that Kammerer was right or that his work will make any contribution to a future genetics. He remains a marginal, blurred case.

But It does mean that academic orthodoxies, whether in biology, linguistics or psychology, need constant watching; and that one must oppose wherever possible the grey savageries which the established visit upon the uprooted and the visionary. This, above all, is Koestier's point.

THE ARTS endpiece

a fallible guide to arts form this week THEATRE

Celtic Fire (Casson Studio Theoire, Cardiff, tomorrow). G. O. M. Jooes's Life and Times of Dr William Price, olneteenth-century advocate of free love. It's a world premiere directed by Michoel Geliot.

A Diet of Women (Sadier's Wells Theatre, Tues.). New translation by Minos Volanakis of Aristophanes bawdy comedy for the Oxford Playhouse Co. Volooakis also directs.

FILMS

Walkabout (Rialto, Thurs.).
Much-esteemed movie of two
children lost in the Australian
desert. Nichulas Roeg
directed it Jenny Agutter stars.
The Touch Ilbrince Charles.
Thurs.) The latest Ingmar Bergman dive into complicated relationships. With American
Elliott Gould intruding into the
usual Scandinavian crowd—Max
von Sydow, Bibl Andersson, etc.

MUSIC

New BBC series (St. John's, Smith Square, tomorrow). First of seven concerts with the BBC Symphony. Strong a c c n throughout on Haydn, John Eliot Gardiner conducts. Tickets from 935 8418. ART

Edward Burra (Lefevre Gallery, Thurs.). A retrospective cover-ing the years 1923-1950. Exhibition will include one of his rare olls, "The Balcony, Toulon."

JAZZ/POP

Deep Purple tAlbert Hall, to-morrow). Apparently hattling for a lop position among British rock groups. Heavy but musicol Inc.





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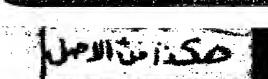
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IN MY FASHION

THEY MAKE SCENES by Ernestine Carter



MULIA TREVELYAN OMAN ULIA TREVELYAN OMAN'S life is fuller than even the fat black notebook she is never without can cope still. She had just come back from Brighton where she had stone for the opening of Alan connett's new play. "Getting sennett's new play, "Getting in" for which she has done the pens in London at the Queen's ii October 14).

Even more importantly she ad just got married less than tree weeks ago. She was calm bout the opening, merely rearking that within a month of oring "Othello" for Stratford, in the 1850s, she had done a odern play—"I feel like a sort chameleon."

She was less calm about ber openent with Dr Roy Strong, irector of the National Portrait allery. We haven't had time a honeymoon," she says, a stifle breathlessly. "It's a fourary marriage." The museum world is not

The museum worm is not carried to Miss Oman, for her there was Keeper of Metal Work the Victoria and Albert, and chien she and Dr Sirong were in chingrad together, she gathere material for "Eugene negm" (first performed at event Garden last February) be or museums, they had, she said, marvellous combined time

"museums by day, opera at

Julia Trevelyan Cman ever since I saw "Enigina Variations," Sir Frederick Ashlon's ballet, for which her costumes and evoke with affectionate nostalgia a Victorian conversation piece. Jonathan Miller's "Alice in Won-derland," with her magical evocation of a drowsy English sunimer's day clinched my determination.

Evocative seems a word I can't detour in describing Miss Oman's work. Her gift is to distd the essence of a period from a myriad of sharply observed details and bathe it in a glow of poetry. Her work may seem made of sun-heams and shadows, but it is achieved by slogging bard work, mlcroscopic research (accuracy is a tenet—natural to one who comes from a family of historlans), and a magpie's eye for spotting, and collecting ephemera that will be of use.

She builds up what she calls "montages" of colours and samples. "I have shoeboxes (they're nice and hard) cach labelled—tassels, braids, velvets, colours, laces . Trimming are

double life

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rip collar, which doubles as a hood. In Terracotta, Water

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Balrnswear, Depl. 25d, Perry Road, Nottingham NG5 1GR.

Were you pleased to see your face this morning?

it could be you're one of those women who realises her end-of-

women who realises her end-of-summer face, however heaviful, isn't the face of today which should sparkle with health and vitality.

What was lovely then isn't lovely now. The golden glow turns sallow and even to wretched linle wrinkles as well. Which makes autumn a

as well. Which makes autumn a splendid time for good resolutions.

And especially for now, Elizabeth Arden have produced a set called simply, "Cleanse, Tone, Nourish". This means melts-at-a-touch Cleansing Cream, the marvellous freshness of Skin Tonic and the soothing, smoothing action of Vitamin Cream, which works as well for winter-proped skips as for sun-parched.

neck (and over your head) in luxury with this super Lady Bairnswea

night."
I bad been wanting to meet

Dustin Hoffman which will take her and her husband to America "toward Thanksgiving" for the opening and Verdi's "Falstaff" for the Hamburg State Opera.

It is well known that Dr Strong's other love is Elizabeth I (five of his six books bave been about Elizabeth or at least Elizabethan), and Miss Oman first met bethan), and Miss Oman first met him when she took an engraving colours, laces . Trimmings are so terribly important. I've got a thing about laces at the moment. Spraying cake dollies to make lace is just not on."

of Queen Elizabeth to the National Portrait Gallery to he vetted. "Ours is," says Dr Strong, "the first marriage the Virgin Queen ever arranged."

The Strongs are collaborating on a book "Elizabeth R" which Lady Secker & Warburg will publish next month. Dr Strong provides the text, Miss Oman the design. Bairnswear leads a

Queen Elizabeth's My Day."

There are the jewels she lost, which Miss Oman has taken from which Miss Oman has taken from portraits and set out in jewel patterns ("Her wardrobe mistress didn't sew them on properly; i'd have ticked ber off"). There are the Queen's fans, the Queen's feet, the Queen's facc, the Queen's hands, the Queen's Hunt, the Queen'a gardens, the Queen'a flowers all illustrated with details from the portraits, "tricked out" by Miss Oman. Then there are the domestic details ("tbey suit Julia to the ground" says her busband): carpets, panelling, chair knohs, chair backs.

"It is a fantasy book, sheer pleasure and delight," say the Strongs, but, they add, "accurate."



Hair by Darrell as Vidal Sassoon



THE SMALL HEAD, Right, Otto Lucas backs the small hat, in cream velours, reited in brown, with o relied in brown, with o sharing brush of brown and cream clipped ostrich, £16.50 nt Debenham & Freebody's new millinery room. Left. Wolter Albin! backs the small hat, in brown relvet piped

مكذآ من الاصل

in brown grosgroin, £10 at Brown's. (Just showing, Bellrille Sassoon's brown refret shortsleeved woisleast over o slik print dress.) THE STATUS

Vultton begon it on luggage. ond his LVs, dark broicn on cream, became o stotus symbol for travellers. Now others have followed his initial start. Ahove, Gueci puts brown Gs on o cream canvas bucket bag with o brown fishnet cord pocket, cord handle, gilt clasps, £32.50

at Gueci.
Below, Christian Dior puts
brown CDs on a creom corry-all,
brown leather bound, gilt
clasped, £15 at Christian Dior-

London.
Left, Fendi puts Fs. heads and tails, on a mustard canvas flat shoulder bag, brown leather trimmed, gitt clasped, £22. exclusive to Piero di Monzi.

ATASHA KROLL saya that after "Rasputin," the biggest play she has ever done for TV (it will he shown next month), she went to bed. "When you've worked night and day for six days, you have

Unlike Julia Trevelvan Oman, Miss Kroll does only sets. She has designed for films ("The Music Lovers" for Ken Russell was her first feature film!, but never for the stage, altbough she would like to.

Unlike Miss Oman she didn't start with TV. She came to the BBC after a distinguished career in ahop display. Indeed her RDI which she was given in 1966 (the sixth woman to be so honoured) was for shop display as well as television design.

Miss Kroll, whose soft voice is still delicately accented, left Russia when she was nine, when her family moved to Bertin. There she attended the Reimann Art School. When the school moved to London, Miss Kroll moved with it, to become at 19 an assistant teacher in window display. With the start of the war, the School closed.

For a time Miss Kroll was out of work. "I lived" she recalls. "on 12 shillings a week." Then she got a job with Rowntrees of Scarborough and York. After a time, Miss Kroll decided she wanted to get back to London.
"I wrote to all the stores in
London. Selfridges and Simpson
replied." Miss Kroll chose Simpson, because she thought it was a better size.

She went there in 1942. The store had, she says, an atmosphere that encouraged contemporary thinking. Miss Kroll had come as an assistant in display, but she was soon made head display, design and presentation.

After 12 years at Simpson, Miss Kroll was asked if she would like to do some commercials. A friend of hers, Richard Levin, was Head of Design for the BBC. She asked him how much she should charge. He replied, "Don't work for these commercial people, come with me." She did. Actually Miss Kroll would like

actually Mes Krott would like to make some commercials. "Why not? In 30 seconds, you get to do quite a lot." For her produc-tions she is officially given six weeks, "but you really have," she says, "two weeks to design it. Then you have to supervise con-struction and assemble props. You are actually in the studio

struction and assemble props.
You are actually in the studio only four or five days."

At the BBC Miss Kroll worked on Monitor, Tonight and Panorama. "I had to get rid of all preconceived ideas. No views out of windows at the house opposite. I worked with space and shapes, lights and shadows."

When she started Miss Kroll worked with space and shapes, lights and shadows."

When she started Miss Kroll on to a skyline of frees. Inside

When she started Miss Kroll



NATASHA KROLL

don't take anything for granted," she says. "It is always easier when people say something can't be done, to say 'yes,' hut I must try and see for myself,"

Just as she was beginning to get fed up with her programmes, she was asked to do Gorki'a "Lower Deptha." It was a challenge and, as a Russian she felt she could give the sets authen-ticity. Then she gradually gave up the studio design unit and concentrated on drama.

"Lower Depths" obviously typecast Miss kroil as a Russlan specialist. She has done "The Three Sisters" (two years ago) and this year "The Cherry Orchard" and "Rasputin." Amilof course, "The Music Lovers," too, is Russian. But for Yorkshire Television, she has got away from the samoyer for their production.

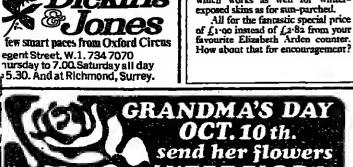
When she started Miss Kroll says she didn't know how to use the camera's potential. "I bad to watch everybody else."

Now, of course, she has mastered every technical trick. "I and of course, a television set.



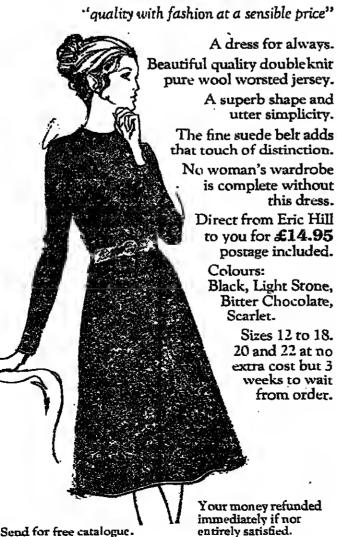
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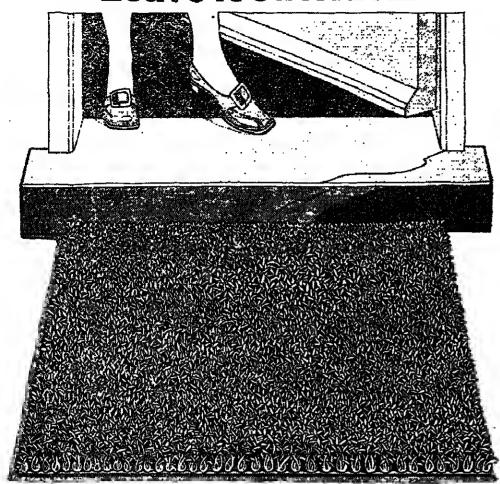


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F YOU HAVE any views on abortion, by all means pass them on to Mrs Justice Lane's Committee on the Working of the Abortion Act. The committee naturally are most interested in comments from women who have actually had an abortion, although it should be remembered that the committee are not there to recommend changes in the grounds for an abortion. Write to the secre-tary. Mr R. P. S. Hughes, Room A407, Alexander Fleming House, London, SE1.

EVER BROTHERS are about to relaunch Persil with a new formula. Ever since they started in 1909 they've been brand

in 1909 they've been brand leaders, that is apart from the brief reign of the detergents. Persil has played a significent and enduring role in tha history of advertising. The new campaign will feature a gang of happy, dirty little hoys—"the champion dirt collectors." As the drawing shows, the approach in the twenties was more genteel. in the twenties was more genteel.

The afternoon concertand the washing done



DENTAL STUDENTS at University College Hospital carried out a research project to discover what sort of dentist patients liked. Patients were asked if they preferred a man or yet for lovers of true heauty.

a woman, old or young, whether Ivor Spencer, secretary of the

they minded a dentist with a beard, long hair, and so on. UCH have decided not to make the results of the survey public. Cynics at the hospital believe this ls because it showed that no patient liked any dentist of any

MEMBER of Look! had a A knock on the door last week and found an official-looking person on the doorstep whisper-ing. What with the roaring ing. What with the roaring traffic and the hand cupped over his mouth, the message wasn't getting across. Only when he'd stepped into the hall were normal communications restored: "IVE

COME," he said quite distinctly,
"TO DO SOMETHING ABOUT
YOUR MICE." So there is some delicacy left in this world. In Mayfair at least they don't go yelling it to the neighbours that your house is lifting with vermin.

your house is lifting with vermin.

What to do when you have mice: call your local council and they'll send somehody round to put down little squares of paper with poison on them.

What to do if it doesn't work (and it doesn't always work, certainly not for ever): huy a cat.

What to do if you're too poor to huy a cat: have a word with Social Security who will give you an allowance. We know a girl who lives by Hampstead Heath and is allowed 20p a week for each of her two cats, hoth necessary apparently in that part of the world.

And if you can prove the necessity, you can always get your cat set against tax, which is a nice touch for those who like to screw the last penny from the Inland

MISS GRENADA may have heen opted out of this year's Miss World contest (remember that little trouble last year when she won, and the Premier of the country happened to be one of the judges?) and Jilly Cooper, one of the judges at the Miss United Kingdom contest, may never want to look at another catwalk again, but there's hope

Guild of Professional masters, is starting a Miss Natural Beauty contest. Sensible clothes, no make-up, no false aids and no high heels which bear out the theory that the pressure under-neath a stiletto is equal to four elephants standing on top of each other, the hottom jumbo being on one foot.

Ivor deplores the fading of the English rose, but says he's sure the species still exists and be intends to find her, between 17-21 years of age. The judges would be painters and sculptors and people like Harry Wheatcroft. who after all knows a good rose when he sees one.

The idea came to Ivor while attending a society wedding in London, when a noble lord was heard to murmur: "I doubt if the bridegroom will recognise his lovely bride in the morning."

Tomb it may concern Burial Is a grave matter Not to be undertaken lightly **Graeme Brinsley Carter**

If two live wires touch do they earth each other?

Ossie Phillips

Ten Commandments for the Annual Dinner THIS TIME next month my the har with cronies immediately

THIS TIME next month my hushand and I, if you will pardon the expression, will he attending gossip. (You've got the rest of our Annual Official Function. That is to say we will be donning our somewhat mothhalled soupand-fish, hiring a mini-cah and joining 500 other couples at a large West End hotel where an large where were the standard of the stan our somewhat mothhalled soup-and-fish, hiring a mini-cah and joining 500 other couples at a large West End hotel where an army of waiters, cued by hidden signals, will serve us with the standard halibut-in-white-sauce, roast turkey-with-duchesse-potatoes and cheese souffle, followed by toastmasters' announcements, speeches from the Top Table and a hit of genteel dancing to Jo Bloggs and his Orchestra.

From long experience in the role of Lady Guest I have observed that very few of the couples, married or otherwise, are on speaking terms by the end of the evening. The Apparatus of the evening. The Annual Marital Row following the Annual Official Function is part of the British way of life.

As a result of my studies I have drawn up Ten Commandments for Husbands Attending Official Functions which women may care to leave about in a prominent place such as the loo or the front seat of the car a day or so before the evening of

If closely followed, I guarantee that for the first time post-functional recriminations and tight-lipped silences will dis-

1. Thou shalt not disappear into

3. Thou shalt not spend the whole of the meal firting with the company secretary's wife on your left, leaving your wife on your right to endure the details of the sales manager's latest round of golf.

4. Thou shalt not consume the whole solitary bottle of Beaujolais on the table leaving thy neigh-bours to make do with the warm carafe of hock-type Empire table

5. Thou shalt not be seen bribing the waiter to bring thee a large Scotch during the chairman's speech in the mistaken belief that this will go unobserved. 6. Thou shalt refrain from

drawing attention to thyself by banging the table and laughing sycophantically when the managing director cracks his annual

7. Thou shalt not groan, sigh nor snore during the lady mayoress's address even though the mike has broken down and she

is totally inaudible.

8. Thou shalt not threaten at the top of thy voice to write to the organiser hecause thou hast

been seated behind a pillar with those thou feelest to he thy inferiors.

9. Thou shalt not immediately upon the words "Take your partners" disappear in the direction of the gents, leaving thy lady to wilt for half an hour in the company of the sales manager who is still stuck at the 14th hole. 10. Thou shalt not, on returning

10. Thou shalt not, on returning unsteadily to the table, announce that thou art unable to take the floor owing to a sudden attack of lumbago. Neither shalt thou finally drag thy partner from her seat with the words "Come on then, woman, let's get it over."

Should your bushand read

Should your husband read these rules carefully and agree to abide by at least half of them. I think you should give it another chance and get your Annual Function Dress out of the back of the cupboard. Should he, however, snort and throw the offending document into the waste paper basket, I suggest you cut your losses and announce on the morning of the party that you have suddenly been attacked by a mysterious hug and that you feel it would be anti-social to spread the infection.

After he's gone you can take a carefully secreted bottle of champagne out of the fridge and spend a quiet evening at home with the telly. Both you and your marriage will feel a lot better in the morning.

Evelyn Torlesse



Big felt beret by Edward Monn, £3. Polo-necked ribbed wool sweoter by John Craig, £2.90. Front view (left to right):

Two-tone brushed cotton denim jeans, £5.50. Felt pull-on hat by Edward Monn, £2.50. Round-necked wool jumper, £1.75 from major bronches of British Home Stores. Heavy

cotton striped jeans, £4.95, Crochet cap by Edword Monn, £1.50. Stunning soft leather gloves with striped insets oud beautiful colours. Designed by Mog for Homdon Glove Co., £4.80. Available by moil order from them of Stoke-sub-Homdon, Somerset (Mortock 2219).

Thick-knit wool V-necked cardigon with striped front by Etom, £2.99, Worn beneath sleereless lightweight vest top by

denim flares with two bock pockets, £4.95. Felt helmet by Edword Monn, £2.50.

Thick polo-necked sweater with striped back by Etam, £2.49. Multi-colour striped jeons, patch back pockets, £4.95. Wool beret by Edword Monn, £2.50.

Fine long-sleeved striped sweater. Worn under thick-knit short-sleeved scoop-necked cardipon, both by John Craig, £1.95 eoch. Acrylic roll-neck long-sleeved sweater by Etom, £1.99. Worn under acrylic sicereless short vest by John Craig, £2.50. Round-necked gronny-ish lonysleeved thin jumper by Dorothy Perkins, £1.95. Worn under thick crochet wool tank-top by John Craig, £2.50.

Thick-knit wool roll-collor long-sleered sweater by Etom. £1.99. Worn under sleeveless pullover by Dorothy Perkins, £1.75. Round-necked ribbed skinny sweoter by John Craig, £2.90.

If women only dirty one dish in threewhy do they have to do all the washing up?

There's no justice in this man's world. Hence (we suppose) Women's Lib. Start your Liberation Movement at home, by agitating for a dishwasher. It's high time British women had them. Their American and Continental sisters have in far greater numbers. And not just any dishwasher either. A Colston. Because it's the hest-though not by any means the most pricey. Never let it be said that women are irresponsible. In all the plus points-quiet turbo-jet wash action, immaculate wash, sparkling dry, no breakages, prompt service -Colston comes top.
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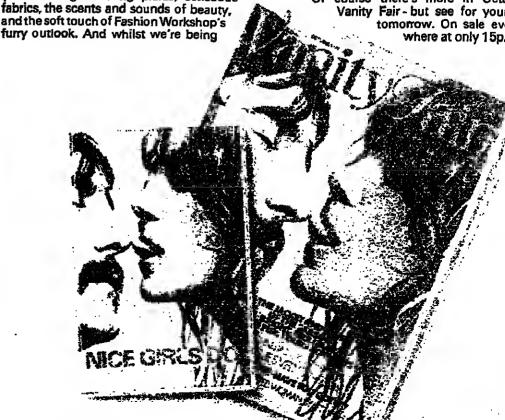
NICE GIRLS DU

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Straight-talking, up-to-date, comprehensive guide to the new sexual etiquette. All the problems besetting the Private You, the Public You-and the Libidinal You. The Puzzled You will find it helpful - and compulsive. As for the rest of Vanity Fair, it rivets you with sight-searing plaids, sensuous fabrics, the scents and sounds of beauty, and the soft touch of Fashion Workshop's

Then there's the jacket success of the season - high-piled and handsome in colourful Borg with a beret to match - exclusive to you at £4.95.

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o selection by Edward 1. Mony styles ond colours. ed by Horrods, Fenwicks, Robinson, Miss Selfridge, Lewis, Kendal Milne, hester and Elliston & Cavell,

ris hand looked old

Ballet Shoes, still dancing 40 years on . . .

wrote Eallet Sboes some 40 years ago, little girla all over the world, ago. little girls all over the world, whose hearts go pita-pat at the smell of reasement and the dazzle of footlights, have reached for the new Noel Streatfeild as automatically as for their morning cornflekes. Somewhat to her chagrin, she has become the sort of writer whose books are seldom reviewed, merely announced; she says she sometimes feels like a says she sometimes feels like a national monument "completely taken for granted."

Generations of these same little girls write to Miss sureament in their thousands every year to ask her what ever happened to the Fossils and the Bell Family

I asked the French ou pair To give me the kiss of life But she said

now looks years younger

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athered brown spots on the surface of your hands and face I the world you're getting old—perhaps before you really. A new cream called Esotérica fadee them away, as it disturizes, lubricatee the skin. Massee of pigment break up,

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new cream fades them away

You must be choking David Templer

EVER SINCE Noel Streatfeild

and all the other Streatfeild Tutankhamen and to refresh her cbaracters who are as real to them as their own families. They also ask lots of questions about herself, which is why the third volume of her autohiography Beyond the Vicarage (Collins, £2) was published last week.

Miss Streatfeild in the flesh is very unmonumental, as astringent and down-to-earth in conversation as she is in her writing. She sits on a brocade sofa in her little Belgravia maisonnette, smoking a cigarette in an intriguing holder

a cigarette in an intriguing holder which is ringed round a well-manicured finger. Every volume of her autobiography is called after the vicarage in which she grew up and haunts her to the extent that she has to steel herself to enter any vicarage to this day. Life in the vicarage before the First World War was muted and repressive and Noel was always the rebel in the family. "On Sundays we all had to learn the collect for the day before breakfast and at hreakfast

we had to recite it and then we were asked the catechism and I was always bottom because the first question was 'What is your name, M or N?' and my name was Mary Noel so I always said "My hirthday was Christmas Eve, which is why I was called Noel, and nobody seemed to realise that this meant I only got

realise that this meant I only got that the presents and half the cake than any of the other children. Instead they said 'What a lucky girl to share the hirthday of our Lord,' in bushed voices. My dear, you've never heard a higher than a surface that the said they are the said to the said that they are the said to the said that they are the said to the said that they are they are the said that they are the said that they are the are they are the are the are the are they are they are they are they are they are the are the hushed voice until you'd heard

When she escaped, she escaped properly, travelling round the world as an actress and relishing the galety of the Twenties and Thirties. When family circum-stances changed and she decided to write for a living, the only way she could resist the invitations which disrupted her work was to stay in bed and write, which she still does.

She's writing another novel for children and a book about

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Complexion

Bloom

Wrinkles are really

formed when the natural fluids dry out through the passage of time and the drying effect of exposure to wind and weather. To

hring new life and loveli-

ness to your skin and stop wrinkle dryness, smooth in a film of beautifying oil of Ulay hefore making This will beautify

river-heds' of dry cells

spirit and imagination she travels all over the world, preferably hy land and sea.

"What's the point in flying?
All you can see out of the
window is lots of white clouds
looking exactly like sheep, it's no
fun at all."

Friends and relatives fill her time—she has 53 godchildren, which must be a record. Edward Heath only has I6. And they help her fulfil her rules for growing which include never talking



Noel Streatfeild: novel ofter novel written in bed

about her health and making a stern effort to keep up to date

One thing she has noticed in 40 years writing for children is that children have bardly changed at all. She still gets exactly the same letters as she did then and she disagrees strongly with the current belief that children want to read about people like themselves, and not about wealthy middle class formilies in his bayes. middle-class families in big houses

and boarding schools.

"I tell you what children would really like to know about," she says, from a lifetime's experience. "Not ahout themselves, they'd really like the inside story of the Buckingham Palace nuc. of the Buckingham Palace nur-series, something like that."

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Lesley Garner

Jilly Cooper on style

was here was a man with great style.

But what exactly do we mean when we say someone has style? Certainly it is a quality you feel rather than see. You can he as beautiful as the dawn and have no style at all. People with style possess a certain indefinable something that sets them aside from the crowd; they seem to have recognised and cultivated their own particular individuality. Whatever they do—however eccentric or outlandish—they do it with conviction and dash. They have the courage to be the courage to be

themselves.

David Niven's brand of style consists of doing and saying exactly the right thing at the right moment. Other people with style dazzle you into thinking the wrong thing is right—wearing bedroom slippers with a ballgown, perhaps, or someone else's husband with maroon. José Ferrer playing Cyrano de Berjerac, for example, had such style that by the end of the film his huge deformed nose looked normal and mary long else's noses looked insignificant and undersized.

People with style, in fact, break

People with style, in fact, break all the rules and get away with it—George Sanders, Tallulah Bankhead, Just William, Mr Kruschev—but not Cary Grant, he's too careful to grow old

Style has nothing to do with class. Fishmongers have style in abundance, so do mongrels—one bas only to look at them jauntily circumnavigating the traffic, curly tails askew. Pedigree dogs are too jumpy and eager to please to bave any style. Brunettes have much more style than blondes to make up for not being pre-

ferred, I suppose.

My Eoglish mistress at school first made me conscious of style. She was tall and gaunt with snapping dark eyes and jet hlack hair. She wore a lot of red and alternately cackled with laughter and erupted into rage. But the moment she came into the classroom, the dinghy overhead light bulbs seemed to quadruple their intensity, and we would suddenly

become aware of the great coloured world awaiting us beyond the school gates. Since then I have tried very hard to acquire style. When I was younger I used to make dramatic entrances at parties. standing in the doorway, my head thrown hack. If no one took any notice of me, I would go out and come in again. Today when I'm slopping along Lillie Road, I try to think tall and bold myself

properly.

"Her carriage is superb." I imagine every passer-by saying to himself, then I trip over an uneven paving stone and the whole image is shattered.

Style, of course, is the ahility to make the grand gesture. Squire Mytton setting fire to his night-shirt to cure the hiccoughs, the Countess of Desmond climhing an apple tree at the age of 140 and falling to her death in a shower falling to her death in a shower of glittering golden apples, Tourber wandering into the Corn Exchange throwing down a hand-

ful of corn, and saying: "Exchange Style is also insouciance—a dreadful ability to disregard the feelings of others. A recent diplomatic party at a private house was scheduled to end at 11.30, but suddenly took off, and the champagne roar was still going at five o'clock the following morning, hy which time the neighbours started

The Moon's a Bolloon (to be published on October II be Homish Homiston at £2.50).

Beautiful furniture

that costs up to 50% less

Jaeger-Le Coultre have a lot of time for us.

complaining. Whereupon a senior

LAST WEEK I had a great experience—lunch with David Niven. Our aim was to discuss his autobiography*—which incidentally is one of the funniest hooks I've read in ages—but instead we discussed everything else under the sun and had such a ball that afterwards the only thing I could be positive about was here was a man with great style.

But what exactly do we mean when we say someone has style?
Certainly It is a quality you feel rather than see. You can he as beautiful as the dawn and have no style at all. People with style rosses.

Style comes wife was heard to say: "Don't bother ahout them, they ought to be getting ready to say: "Don't bother ahout them, they ought to be getting ready to got work by now."

Pure Marie Antoinette.

No one looks stylish in a hath cap, particularly men. On the other hand it's stylish to give your lovers Black Velvet to drink when you're lying in your hath like the Evelyn Waugh heroine. It's also stylish to have an ordnance survey map of your estate to give chums visiting you by private plane, and even more stylish, as one coum did, to land by helicopter in the wrong garden and decimate 1000 roses.

Style comes wife was heard to say: "Don't bother ahout them, they ought to be getting ready to say: "Don't bother ahout them, they ought to be getting ready to your ought to be getting ready to your ought to be getting ready to your but to be getting ready to you with your ought to be getting ready to your ought to be ge

Style comes with age and self-confidence. One thinks of Methasiah and Castan Clay-Most children under four have style, then people start telling them not to show off, and they're shunted off to school to get the stuffing knocked out of them, and don't regain any style until well

stufing knocked out of them, and don't regain any style until well into their twenties.

Television is deliberately antistyle. It over exposes people so much that the public become bored of them before they have time to develop any idiosyncrasies. Besides, if you're irriting someone into your front inviting someone into your front room, I suppose you'd rather they behaved like the boy next door than some exotic eccentric Lady Muck.

There are exceptions. Flip Wilson has great style, so does Ladwig Kan a dy. David Dimbleby and that divine fox in the Fox's Glacier Mint commercials. Jack de Manio has more style than the whole of EBC radio put together.

more style than the whole of BBC radio put together.

Andy Williams, Des O'Connor, Val Doonican and their father Perry Como are all the same person and he doesn't have any style at all. John Neville had great style as Marlborough in The First Churchills, even though that ludicrous wig made him look like something out of The First Crufts. Susan Hampshire is so refined ahe's got "stale," hardly surprising after all those Forsyte instalments.

Danny la Rue has great style dressed as a woman. Mrs Grundy has no style dressed as Lord Longford, nor do any of those other Festival of Lime-light seekers. Male nurses have style. So did Charles II. Madame de Staël presumahly had Staël, hefore she moved on to a host of others.

There isn't much style in litera-

There isn't much style in literathere isn't much style in fitera-ture today, either. I'm bored or all those downbeats greyly cele-brating their neuroses. I crave the glittering artificiality of Oscar Wilde and Noël Coward, the devastating wit of Evelyn Wangh and Nancy Mitford. People with style, I suppose, get away with murder. Jack the

get away with murder. Jack the Ripper had style, but I can't say the same for Geoff the Rippon, and the rest of that knockabout comedy team at Westminster. Alpha, Barber, Thatcher, Walker and Come into the Garden Maud-ling. Harold Wilson had style— hut he's so devious I'm sure if he took you out for a slap-up even-ing, he'd send you four dozen red berrings the next morning. Lovely George Brown had more style than was good for him and seeing the Lords Avon and Bntler occasionally on telly makes one realise what style and dignity they had compared with today's

Finally, style seems to me to he a healthy disregard for other nations' customs, a refusal to compromise. Like the dis-tinguished American lady who sat next to a man I know at a grand dinner in the city. She chattered incessantly and blew smoke all over him through each smoke all over him through each
course. Finally the chairman
rose to his feet saying: "Ladies
and Gentleman, the Queen."
Whereupon the distinguished
American lady leapt to her feet,
crying: "Where is she, where is

she? Introduce me at once."

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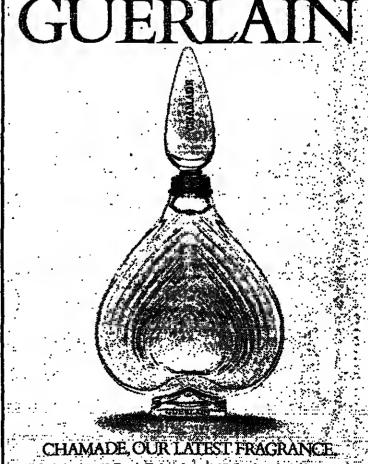
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LOOK!

A blind dinner

FROZEN food has possibly got itself a poor image hecause so far it's been pretty plebian fodder. Look! felt that a fairer judgment could be made by trying the more adventurous dishes now beginning to make their appearance, the gourmet end of the market.

We got a cook with a reputation for unyielding excellence and swore her to secrecy: she wasn't to tell the guests that dinner was frozen. Sbe served påte, sole bonne femme, duckling in orange azuce, all of which were frozen: then cheese from the iocomparable Roche of Sobo and the cook'a own huge apple tart with cream (a bit of a swizz these, since they weren't frozeo, only thrown in to

complete the seose of a banquet).
With the tart our cook served
a Chateau Coutet 1922 and confessed all. Jilly Cooper refused to believe any of it was frozen; but then you'd expect her to be rapturous about such a discovery since she pretends she can only cook cabhage. More impressive, Egon Ronay was full of praise generally he has maintained an unrivalled lack of enthusiasm for frozen food. He's awfully polite, of course, but even so it was eloquent enough that he ate

easiest meal sbe'd ever cooked. Making it all berself would bave heen no cheaper, she said, and there was ber time to think of. She was most impressed by the sole bonne femme: it was boiled in its plastic bag for ten minutes

and served. She said that the day all food comes this way will be the day she gives up cooking. The pate was in a foil container, just left to de-frost. The duckling in its sauce, also in foil, had merely to be heated in the oven. all came from Alveston Kitchens, a company formed three years ago hy John Docker and. Mitcbell Fisher. They were students of hotel management and cookery together and joined up in business with the conviction that there had to be a way of producing gourmet food with all the convenience of the humbler disbes available—pre-cooked and

deep-frozen.
A great deal of experimentation went on at Docker's farmhouse kitchen at Alveston, near Strat-ford-on-Avon. The recipes used were classical French and Italian.

Their gastronomic and economic break-through was first proved by their taking over the restaurants at the Royal Sbake-speare Theatre at Stratford, They turned a heavy loss into a profit. Meanwhile their outside business bas flourished and their dishes are fairly widely available now: duckling a l'orange seems most popular at 121p for two portions; the pate we had is 781p for six; hoeuf hourguinon is 100p

deep-freezers—more ln Look!

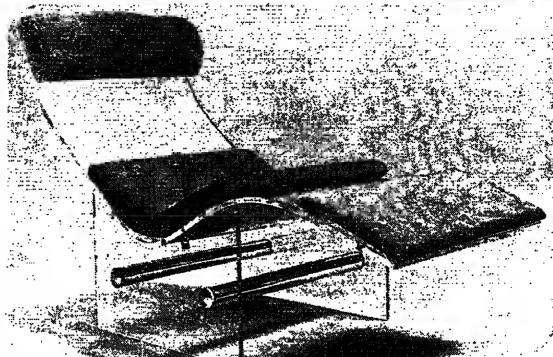
for two: but for a full list of dishes and availability write to Alveston Kitchens, Timothy's Bridge Road, Stratford, There are catering packs, too, but you need deep-freeze for those, and about

Narration

next Sunday.

Infotuotion Adoration Anticipation Osculation Frustration Exploration Experimentotion Vocillation Defloration Impregnation? Confirmation Indianation Litigation

Ian S. T. Macfadden



A NEW PIECE of furniture (above) from Rupert Oliver, o designer who seems to be going places. This ocrylic chaise-longue has been chosen by Wolter Collins, of Oscar Woodens, 421/3 Finchley Road, London NW3 as the only piece of British furniture in his big 25th onniversary exhibition of international furniture beginning on October 14. It has olso been chosen by Moples for their

Comfort promotion starting on Wednesday. Walter Collins says of the chaise-longue that it is "a very imaginative and elegant way to use acrylic. It has o beoutiful and flowing line, a sculptural quality that I like." I agree. It is a lovely piece of furniture designed by a designer who clearly has a great feeling for acrylics. The price is £110.

Lucia van der Post

Three white, three red

FOR THE SIXTH Instant Cellar I've departed from precedent and chosen a pair each of six wines from the 18th-century wine merchant. John Harvey—maybe hest known for sherry, but listing fine wines, too. These six wines would enable you to have three dinner-party pairs (one white, one red), or you could bave an all-white wine meal, or a delectable comparison of two quite different but first-rate Beaujolais, or have a crisp, dry Mosel before a robust Rbone with an autumnal casserole.

The white wines are especially fine, the red wines the sort to interest any sincere wine-tover. I've chosen them bearing in mind the contents of Instant Cellars of past months—and the future—and the comments I've received from readers. You could make this selection the basis for a winethis selection the basis for a wine-tasting party, with the accom-panying notes I've written about them, as well as serving them with food. If you do, serve them in the order given here. Instant Cellar No. 6 gives you: Two bottles of Oberemmeler Scharzberg 1969, a wine from the Saar, tributary of the Mosel, fresh and crisp, good for an aperitif, or an any time or first course drink.

an any time or first course drink.
Two bottles of Sanvignon de St Bris 1970, Domaine W. Pinon, a wine from the Department of the Yonne. We had an Aligoté St Bris in the Instant Cellar No. 1here's a chance to compare grapes. The wine is dry, fullish, very much all-purpose and it is French-bottled.

Two bottles of Sancerre 1970 P. Prieur, a Loire wine, also from the Sauvignon grape and very fine indeed. It is French



bottled, and deliciously fragrant, full-flavoured and in the "dinner party" category for either a first course (with shellfish, including oysters or lobster), or with a not-too-meaty main course such as boiled or even plainly roast chicken, or a crown roast (but no

CELLAR

Two bottles of Chironbles 1970 and two bottles of Brouilly 1970, hoth single district Beaujolais, each of them representing their region to perfection, Good Beaujolais is a treat—and sometimes a rare one. But it can be a delight. Not for nothing is the motto of the Compagnons du Beaujolais "Vuidons les tonneaux!" (Empty the casks!). It should be a wine you quaff, and then want to quaff again. The Chiroubles is fresh, fruity; fairly light in character, at

its best now.

The Brouilly is firmer, capable of getting even better, sturdy

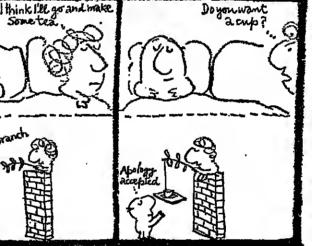


at its best with grills or straight-forward roasis. But either or the pair would make a party even just with bread and cheese—but allow generous amounts per head.

Two bottles of Domaine de Bel Air, 1968, Côtes du Rhône. A good example of a Rbône wine from farther south than the one in Instant Cellar No 3—this comes from a single vineyard near Avignon. It is good now, especi-ally with casseroles, game, or very spiced meats, but it will get The Instant Cellar No.

delivered free with my own tast-ing notes and instructions for serving the wines, costs £9.60, a saving of £1.42 if you went and bought the wines yourself. To obtain Instant Cellar No. 6,

send a remittance for £9.60 to; John Harvey & Sons Ltd., P.O. Box 55, Bristol. It is regretted that the merchant cannot enter into correspondence about the offer, nor can the wines he altered. The volume of orders may mean some delay in dispatch. Pamela Vandyke Price



by Calman





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How labels came unstuck

I CAN REMEMBER being six travel was regarded as sligh and squeezing into the attic of my uncle's bouse in order to drag out an old brown leather suitcase

full of dressing-up clothes. At the time the clothes interested me more than the case, but in recalling the scene I can remember that the suitcase was absolutely plastered with sticky luggage labels from almost every-

There were P & O round ones, Cunard hlue edged oval ones and meir hey-day, visited the Majestic Hetel in Cannes, the Grand in Nice, plus a dozen others on the Continent. They had even visited Shepheard's Hotel in Cairo and the label from there was very romantic with a sepia pyramid and a palm tree, but sadly half the pyramid was obliterated by a label from the consumption.

One thing is certain: progn in the shape of increased transpropriaties for everyooe, nearly killed the sticky lugg label. "People get very annomistic with a sepia gage now," said a Cunard offic bay at London their in Bright. hig square ones and the writing on them stated holdly for the sadly half the pyramid was obliterated by a label from some-where in Brighton (my aunt and uncle ran out of money towards

In the Thirties, when one half of the population was on the hreadline and marching from Jarrow, a small percentage of the other half did the grand tour of Europe or the Atlantic run in the Berengaria (which bad been captured from the Germans in the First World War). Travel, especially foreign travel, was the prerogative of the rich, so that a luggage label firmly attached to a suitcase or trunk was as much a status symbol then as the Mini with smoked glass windows or the Jensen Interceptor that gets up to 35 in first is today.

As the crepe-de-chine gently jostled the hlack hugle beads at the cold buffet tables of the floating hotels, to a background of popping champagne corks and Henry Hall'a hand, the well-labelled cabin trunks stoically belped maintain the status quo, as every label told a story—a success story. Foreign travel was the thing to do and where you'd heen and how you'd travelled provided a great arena for oneupmanship.

Perhaps, too, the use of labels in such quantity at a time when more exciting and hazardous ti it is now, indicated a desire t they act as a sort of talisman in much the same way as c paintings which were carefi drawn but placed one over other were intended not as wo of art hut as a magical offer to the gods to ensure good hi

ing. Magic aside, the desire to lect and display the exotic del the consumer soci diminishes as exclusivity dwing

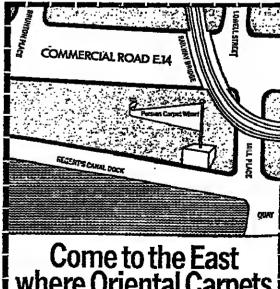
(things don't stick to vinyl v well) but the one which bore most evidence of world tra belonged not to one of the i rich but to a BOAC stewardess. All three suitca had one label in comm
"Jamaica," which leads one
suppose that the country etc
bas the best Publicity Departm
or the strongest glue.

So faced with the demise of sticky label what can the li-jet-hopper—who wouldn't be a dead with one on his execut briefcase anyway—do now? can, and does, tear the n fangled tie-on label off : bandles of his luggage, leavi with well-studied carelessne the strings with which they we attached.

"We get lots like that," airport porter said. "They do for abow you know." "Have you," I asked he ever seen any label oo a suitcase in all the years you been here which sticks in you mind?"
"Yes," be replied. "It show

a hand pulling a lavatory ch; and underneath it said in l. black letters 'Goodbye cri world'." Judy Chishol

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epression: a wife's story

HUSBAND is depressed. He heen depressed for about n years. I try to make all understand: I think about e awful, tense, grey, pre-strual days when I drive g the road with my usual fear cidents completely departed, use on those days I don't if I am killed anyway. I tell lif that that is how he feels in day out.

obviously normal and even onviously nototal and even thy—as a response to bereave-t, for example. My husband an "endogenous" depression, lepression "growing from in" without any specific,

tifiable cause. oroings are worst. He wakes early, after sleeping fitfully, is immediately overwhelmed nameless forehodings and eties. He bas almost always aged to get to work, where, eeping going at top pressure lay, be is able to ward off a great awareness of his

the time he comes home in evening a complete change taken place: he is fidgety, less and bas only a freeting rest in anything. His borethreshold is unbelievably for every less and cannot be connected. for example, he canoot age to read aoything more a newspaper headline, ough he used to read widely. e is desperate to have combut claims to find all our ids boring, and when I set inviting someone he s down every name suggested. ne restless fit is shortlived; in the hour he is asleep in armchair and only rouses self to stagger upstairs, somes as early as 8.30 and rarely

r I0 pm. e works all day Saturdays. He ds Sunday because there is ork to terminate the morning ty and it baunts him until er time, after which he goes airs and sleeps for two or

or him everything is mono-me: he cannot distinguish veeo good and bad, beautiful igly; he cannot make moral aesthetic judgments or sioos. He feels remote and drawn and cannot allow him-

rd Emmenthal to Gruyère: can I he holier than thou?"

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ling the Rain Warning Ocvice which tells a blind wife when her washing's getting wet.

aelf to admit or express his emotions. He says he has never felt a single moment'a happiness

his whole life. There is a terrible feedback:

There is a terrible feedback: bis depression depresses me, which in turn makes him more depressed; be becomes withdrawn and rebuffs any physical or emotional approach and I, too, hecome frigid and withdrawn. This naturally makes him feel even more isolated and bis remoteness intensifies. We never fight; we apeak rarely, formally, politicly. We huddle into opposite sides of our bed at night. sides of our bed at night.

People suffering from depression refer to their failure to relate, to make contact, of feeling as if they are isolated from the rest of the world hy a glass wall. No one seems to realise that their family and friends are usually as acutely conscious of the glass wall as they are.

Mostly I worry ahout our childreo. He is incapable of becoming involved with them although he longs to. Our elder boy loves to make things and desperately wants to work with

boy loves to make things and desperately wants to work with his father. But my husband, who is very good with bis hands, never makes anything with them and the super tools and work bench lie idle while the children nag persistently to use them.

Within IS months of our marriage I went into analysis. My problems bave proved to he hy no means as deep-rooted, complex and agonising as my husband's. It was impossible to helieve then that his depression really had nothing to do with really had nothing to do with our marriage: I felt sure that he did not love me, did not find me attractive and that I was no good in bed. I felt hideously guilty about my many varied interests, yet at the same time exasperated with him for not having any

with him for not interests of his own.

After I had finished my analysis, which lasted for three years and continued through my pregnancies, the problems grew more intense. Timothy Benjamin headache. The children bave

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homes and training

always come into our room as soon as they wake up, which they do at a reasonably civilised hour. I feel my stomach tighten into knots as I aense them exacerhat-ing my hushand's taut nerves.

I have become harder on the I have become harder on the children in an effort to save them from the consequences of their own actions, and watch in mounting panic when I can see that they are going too far. It is difficult for me to see childish teasing and high apirits in any sort of perspective.

Although the depression is always present it is cyclical and has some slight remissions followed by terrible, terrifying down-swings. At these times I can do nothing right for him and it becomes almost funny: the dinner is wrong: "Why don't we ever have fish?" The following night we have fish and he does not want it or like it.

I feel that we ought to be companionable in the evenings and instead of the things I am longing to do (typing letters, phoning, music practice, etc.) I sit in the room with him while he dits in front of the talevicine sits in front of the television-

When he goes op to hed I have just reached my hest time of day, hut it seems terrible to me that we should never go to bed at the aame time, so I trail up the stairs immediately after him, boping that this gesture will show him my affection and ease his sadness. After months of having these hateful early nights, I bave now found out that he feels intensely irritated and persecuted by my sitting in the room with him and following him upstairs. "Why won't you ever leave me alone? Can't you see bow desper-

alone? Can't you see bow desperate I am to be on my own?"

His parents tell me that he ought to try to pull himself together. My parents tell me that he ought to have a healthy, outdoor loterest like golf. All the articles about depression tell you that the patient cannot pull himself together and I tell his parents that, hut sometimes I am driven into pleading with him myself to make a hit more effort.

make a hit more effort.

I feel dreadfully guilty ahout the golf hecause I am against it even if it is a good idea; whatever the strain of Sundays it is our only day together and I cannot hear the thought of his going off

alone then.
It seems to me that the whole It seems to me that the whole value of all our lives is at stake. We met when I was 17 and he was 19 and we were married after a courtship of nearly five years. We have heen married for 1I years and I love him dearly.

Our marriage has never heen at risk. But it seems as if everything I have ever done or felt. thing I have ever done or felt, all our shared experiences, are nullified if he really never has a nullified if he really never has a moment's happiness. I have said to him that I refuse to accept that this is how our life is to be from now on. I insisted that he must seek belp and I made all the arrangements. I thought our troubles would be relieved.

Next Sunday: the treatment. Next Sunday: the treatment

 ONE PROBLEM was to find a method of safeguarding women motorists who might stall a car on a busy motorway. In their "fluster," he said, they might not be able to pass the starting tests.

—Report in Scotsman (sent in hy Mrs Evelyn Millar, Glenrothes,

OWNER'S signature:
Mr....From the
guarantee certificate of a new
Simca (Mrs E Keith, St Brelade, Jersey).

• I WOULD expect her to be able to cook a meal, change a napple and scrub a floor.—Dove Clark in the Sun, talking obout choosing o wife (Mrs Barbara Tote, Kings Road, Richmond, Surrey).

MY IDEA about its being a girls' place was quite wrong—it is an excellent little restaurant and completely unpompous.—
Jack de Manio in the Barclaycard
magazine (Miss Betty Bush, Moy
Avenue, Wollaton, Notis).

● TWENTY-FIVE per cent extra charge for cutting and atyling by male stylist.—Sunderland hairdressing solon notice (Mrs Borbara Voughan, Astral House,

o "SPOCK, the women on your planet are logical. It's the only planet in the galaxy where they are!"—Captoin Kirk in the TV series Star Trek (Sheila McNeil, Beckenham, Kent).



Margaret Leighton: "I know I look dreadfully dated. I usually sit around in jeans like a cow girl. I'd love to be trendy and in the swing, but now I don't even know where to buy to look elegant."



Michael Wilding: Levis, a Marks and Spencer woolly and a shirt from Katharine Hepburn. "I say to Maggie she musn't ever try to push me into trendy more and end up looking more ridiculous. So now I stay as I am. We both do. Just from laughing so much with each other nothing else seems important."

His clothes and hers

THE DEEPLY HAPPY marriage of Margaret Leighton and Michael Wilding ia now in its eighth year. For each the marriage seems the first despite the publicity hoth received before with previous partners. His second spouse was Elizabeth Taylor, mother of his soos, and bers was Laurence Harvey.

These Wildings are even on the

These Wildings are even on the surface an obviously well-suited pair. They somehow look alike. Very English. Classic. They share a tall leggy elegance, unbeatable raceborses. They are ageless and their aura is such that age is something you wouldn't inquire about anyway.

Like everyone who looks a million dollars whatever they're wearing, they are confidently unpreoccupied with clothes. "We've come to the poiot where we couldn't care less. Now we just look like any comfortable aged couple." Which iso't true, as you can see.

Michael: "We met making a Hitchcock film, Under Capricorn Under Cornycrap we called it. I thought she was terribly toffeenosed and unapproachable."

Margaret: "Because I was

Michael: "She was very Old Vic and I was just a Flash Arse Harry, Flashing my teeth. Asinine smile. Anyway we didn't meet again for 14 years. Not till 1962 in America. Maggie had a flat in New York. I remember the carpet—"

Margaret: "It was dark purple,

Michael: "It was dark purple, extremely elegant."

Michael: "It was dark purple, extremely bard on the eyes in the morning. The next year we got married."

Margaret: "I wore a hideous Paisley-patterned dress of mind-hoggling revulsion."

Michael: "It was a kind of mauve bolster. She looked very

mative bolister. She looked very pretty. Her face did."

Margaret: "He wore a dark suit. He always looks very well when he's done up. His tailors are Benson, Perry and Whitley in Cork Street."

Michael: "Wilson, Keppel and Betty, I call them Femore, music

Betty I call them. Famous music hall team, I don't own many clothes. Spend most of the time in Levis and loafers. Used to have hats and a camel-hair coat. Can' hats and a camel-hair coat. Can't think what's happened to them. I say to Maggie she mustn't ever try to push me into trendy stuff. This woolly I'm wearing is from Marks and Spencer. The shirt, Katie Hephurn gave me. 'That's a nice shirt you're wearing,' I said to her. So she gave me one. Once I had a marvellous morning uit made for me to wear with Once I had a marvellous morning suit made for me to wear with Anna Neagle in one of our films. I'd decided to nick it, then it disappeared. It turned up in Blackpool, on me in Madame Tussauds. Those were in my suave, dancing—I use the term loosely—days. A chorus hoy once told me I had the hest legs in the husiness. Rather nerve-racking." Maggie: "We neither of us dress up now. I usually sit around in jeans like a cowgirl. T've never been pretty so I have to hother

been pretty so I have to hother with make-up, but the way I do it is frightfully old-fashioned, I know that. I'd love to be trendy and in the swing, know where to be the day of the total the swing it that it? buy and what gear (is that it?) to wear. But I've heen 12 years in America and now I don't even know where to go to he elegant.
"I used to dress at Hardy

Amies and Norman Hart-nell but now I just don't get round to it. And if I did I honestly wouldn't know what to ask for. The way I look is dreadfully dated. The other day I said to Mike that I was getting just too decrepit. So when we were in London we went into this shop together."

Michael: "It was a har, a sort of wig har. Indeed I ought to have been getting something for myself. Maggie put on a long door mat with a lot of knitting in the parting. I thought what is she doing the silly old fool, I was appalled. I thought she's well known, she shouldn't be seen like this. Besides she's too beautiful.

But she was drunk with power.
She hought two of them."
Maggie: "His manners are so
nice, be didn't like to say in front
of the assistant that I looked like an animal's you-know-what. And I couldn't tell till I got home. I

couldn't tell till I got home. I didn't like to put my glasses on in the ahop, it would have spoiled the effect."

Michael: "It was all so misty in the mirror she thought she was Alice in Wonderland."

Maggie: "He'a a wonderfully patient husband. I'd feel rotten if I worsen't harnily married. Molly Parkin

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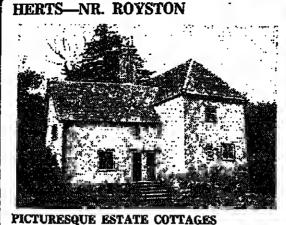
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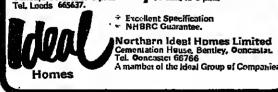
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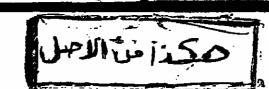
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8 Sergeant enters before there is a repetition. (6) 9 Eric and pals distributed capies. (8) 10 Final, but taking place 4 Possibly remain part every session. (8) 11 Sad setback for skill in

smoking? (6) 12 Plum fit for a queen. (8) One of these tiny organ-Isms would show little animals about to steal. (8) 16 German who has another country at heart. (8) 19 Coaching session needed when out badly during a

test. (8) 21 Quote me in return a kind of medicine, (6) One responsible for refutation concerned with 18 Vocations for those w something greasy. (8) are concerned about '

24 Twice in an interval returning for the composer. 20 Stories about a back

25 Mistakes which feature the three R's. (6) 26 Figure showing the writer with a label on. (8)

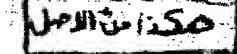
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6 Place in which to fi
Bertha If all Is well. (5) 7 See liar confounded a

15 Theft requires quietly ? gradually moving (3)

17 Overhaul and do a mile an unusual time. (7)

micially making fumits 22 Søber without a vehi being overturned in 1 area. (5)

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THE

WEEK'S

TELEVISION

Heroics of the

BORDER (Cotown): 11.00 London, 12.55 Jobs In the House and Garden, 1.25 All Our Yesterdays, 1.55 Soccer, 2.50 @ Oorder Olary, 2.55 a Film: Come of Stience, Michael Chair, Peter Cushing, Elizabeth Seal (1959)—Orama.

Nationwide (8.00 BBCI) has, in cent months, been settling into a mily orbit of quaininess about and ound the British Islos. Rarely has matched up in urgency to Enmonn ndrews' Today (6.00, soma ITV), might, though, Nationwide has its lance to go off the rails in a specty-extended special devoted to

RADIO

24010 3 (Mistel: 8.00 Veller: 8.05 New Flandel Grahms. Haydn f. fent Yealter. 9.05 News: Wealter: 9.05

UTHERN (Cefeur): 11.00 London. 12.00 liker, 12.03 Farm Progress, 12.30 London. S. Joos fin the Hoves and Garden. 1.20 An All. 1.30 Country Visit. 2.00 Socret, 3.00 Forcer, 3.00 Forcer, 3.00 Comedy, 4.35 Southern Rees, 4.40 The London, 7.55 Film: The Igene, Richard Vidonark, 0ana Authers, 18.00 London 11.15 The Feloxy Squad. 11.45 stee; Ivs All Yours.

REGION BY REGION 4.44 The Golden Shot. 5.35 London 7.55 Film. The Sitencers—see Midlands. 10.00 London. 12.00 Epilogue.

GRAMPIAN: 12.05 London. 12.55 Jobs In the House and Carden. 1.25 Farm Progress. 1.55 Socces. 2.55 Film. Some People. Kenneth Wore (1.962)—Metodemas 4.40 The Golden Shot. 5.35 London 7.35 Film: The Miracle. Carroll Baker Roger Moore (1.963), 10.00 London. SCOTLANO (Colour): 12.05 London. 12.55 Jobs In the House and Carden. 1.25 All Our Vestwideys 1.35 Aquadity 2.35 Film: Blossoms In the Oust. Gree Caron, Waller Pidgens 1.940.— Relatedarma 4.40 Tay Solder Singt. 5.35 London. 6.13 Facts. 7.00 London. 7.55 London. 6.13 Facts. 7.00 London. 10.00 London. 11.15 Mounthatten (cpt.). 12.10 Late Cali

THE LOVERS (9.00 ITV) are re united in warring harmony again in the personable shapes of Pauls Wilcox and Richard Beckinsale, whose acting in the previous series contributed more to the attraction of the plots than the actual dialogue, which too often played for easy I augho. Its contemporaneously Thurbar-eoque theme of the battla between the sexee, as exemplified vis a young couple's scheming bickering and just generally having-to-get-on-together, is pitched just about right in turns of topicality. Let's hope this new ocries attempts something more lasting.

TV

Going off

THURSDAY

Eric and Erile, two of the best folls since D'Artagnan, in comic combet with Cilia Black, Ronnie Carroll and Percy Thrower.

IO Film: All About Eve: highly literate curtain-raiser to Betta Davis trilogy, written and directed by Joseph L. Manklewicz in 1950; Davis marvellous as ageing stage star fighting to stay at the top, while new-comer (Anne Baxter) tries to claw her down. News, Kenneth Kondall; weather, Bert Foord.
Omnibus: self-portrait by film director David Lesn, one of the

10.3S-1.30 Open University: social sciences (10.35); sciences (10.35); sciences (11.35); sciences (11.35); arts (12.05); open forum (12.35); arts (12.35); arts (12.35); arts (12.35); open forum (12.35); arts (12.35); 11.15

11.45-11.55 Why do they do it?
Barbara Blake talk; to Paul
Cavadino of Christian Aid.

10.15

10.00 News from ITN.

Police Five: introduced Taylor.

9.50

Our learned

IDAY

lady fri

Justice came from vood who had starred of play, Justice to nard ted a TV follow-banted a TV follow-showbiz sweetness realistically reduced g tha writera are planter of the osedy dmund Ward, from the control of the co

SATURDAY.

school image That old

and, fascinalingly, gives us o glimpse of "1789," the theatried in-lining in Paris, which is due to open shortly at London'o Round House. This is one theatre-in-the-round experience that really seems to work, Judging by audience reaction. Constructed by the Théatre du Soleil, the atory of the French Revolution whirls off into puppetry, multiple otages, orolory and a watcher-involvement which allows them to walk out whenever they wish. The woman-organiser says: "The way of understanding the play need not necessarily be through language." And, carlainly, the Théatre a vocabulary of fluttering flags, bands playing and slogano shouted communicates excitement if nothing else. The Hirohito-arrival puts everybody on their topical toes. Tonight it's The Moncy Programmo (8.00 BBC2) that's poised—to look at Japan's breezy challenge to the British car industry. A Nip in the air?

od plays Herriet rister on circuit in out-of-towner was London barristera bogged down with The legal adviser is who worked on The

that you can never relax: you constantly have to keep rubbing up your image to dazzle your audience. But, after a while, it becomes secund notice, as with David Niven who is interviewed on Aquarius (10.40 ITY); although with him one wanders just how much of the professional polish wasn't first nature, anyway. He has a tough, purposeful elegance, although that obviously wasn't derived from his mother. "She was terriby yague and sweet. She would say things like 'What time does the four o'clock train leave' escribes his 1935-39 period in linitywood sa' wild-out time in a big way." That was the time he shared o house with oat-plonter Errol Flynn: "I mean we didn't hold back in those days ... It was grest." And about Flynn: "If you said to Errol not to mention to betty, who's coming to dinaer, about Joan, he'd stand in the don't talk about Joan, he'd stand and roses? Obviously

Niven regrets the post'a dissolveism still die hard: the idea of knowling who you're working with.
Aquarius director Bruce Gowers
storted the camera before Niven
entered the atudio, but Niven
insisted on shaking the hand of
everyone in the erew; which
caused technical trouble because the
erew just weren't lit up for stardom.
Also in Aquarlua: Humphrey
Burton reports fron Iran on the
preparations there for the visit of
the Duke of Edinburgh and Frincesa
Anne.

The Horke of the Year Show
reaches the ceatable Victor Ludorum
or caches the ceatable Victor Ludorum
or caches the started Huwerd
diremakes camp again with Up
Fompett (8.55 BBCI). Other repeats
are the documentary Trials of Life
(8.00 BBC2) and The Search for the
y
Nile (8.30 BBC2).

AS THE 5,000 Labour Party faithful flock together intu Brighton for the public ritual of Caniference from Manning Hyrough to Friday, so the bild and ITV cameras will owonpupon the occasion in a procedural flight as regulated as that of huming pigeons. Speeches will be continuously recorded during the day (timos varying from 9.30, BBC2 and ITY), so that channels can opt in and out at will.

Viewers, ton, will have their own option of choice. Only the monitoring Ty sub-editors have to remain, eyes glued, hopefully watching fur that flicker of friction which they can display as a highlight-attraction on BBCI's late-night Conference Report or on ITN's News at Ten.

The cost of this marathon reportage is heavy—Southern TV who altare the coverage for ITV with altare the coverage for ITV with altare the coverage for ITV with other electers—but whether it is worth it is a point mooted by post experience. Cynics will say that there is no graster argument against TV coverage of Parliament than these tribal gatherings—the Conservalive Conference follows at Brighton on October 13.

9.00 Nai Zindagi Naya Jeevan: Indian and Pakistani.
9.30 • Wie bitte? Beginner's German.
10.00-10.25 Zarabanda: Beginner's Spanish; new series.
10.30 Tarabanda: Beginner's Spanish; new series.
10.30 Tarabanda: Beginner's Spanish; new series.
11.35 • Fact and Fiction: 10.66 and all what? New series.
11.35 • Fact and Fiction: 10.66 and all what? New series.
12.00 Windows on the Brain: new series on psychology.
12.25-12.50 Conflict at work: growth of white-collar unionism: new series 12.05 10.35

35 Jobs in the House and Garden: pisnt propagation. OO Service from St. Marysret's Church, Oiton, Soilhuil: dedicated to handicapped and disabled.

O5 Arr for Ali: Reg Butler talks to Trewin Copplesione about The Nude.

30 Rules of the Game: Rugby League.

30 Cartoon Time.

15 Captain 5carlet and the Mysterons: The Launching.

45 Survival: Peter Scott narrates report on the vulture.

15 The Big Match: Chelsea v Wolves, Stoke v Liverpool, Norwich v QPR.

15 Film: Column South: mediocre Western with a touch of concern for the Navajo Indians, as Union officer As a dandy, with a hrutal touch of Ouveau-riche about him, he is on the make in the made-for-lt world it. Edwardiana; in this case his exposure of a bicycle-manufacturing windle doeo him nothing but fluanial good, and others—nutably the windler himself—lethal harm, likes are "the new gold rush"; forrington is there to pan a nugget r two.

The creation of Arthur Morrison, to has been gleefully translated via ha adaptation of Julian Bond and he direction of Julian Bond and he direction of Jamas Goddard, who have inserted some lovely atmopheric touches such as a cycle-race lealgned to promote the product. Did you ever see auch ankle-tor which portington oright well in whole ceries to himself, a thought or which Dorrington oright well live three hearty aneers and smoke mother large cigar ("The amalines don't draw as well").

His efforts at detection, though, would be of little avail at finding a line to the cause of rheumation, which Horlzon (9.20 BBC2) axanness with objectivity and sadness. If the tima wa're seventy only ma in every 50 of us will liava scaped from some sort of rheumolism, a rag-bag word which covers very aspect of joint-elenching pain, rom arthritio through it causes 84 interes as much lost work in Britain a sall strikes combined. It causes 84 indees at hildren and adulto alike. Research does go on (there's a ascinating filmelip at Bourtoo-on-he-Watar in Gioucestershire, which as a higher proportion of gout auferers a than anywhere elae in the ountry), but aspirin and the 50-earch And, as Dr Phillip Wood, rom the Arthrito and Rheumatism buncil's Field Unit says: "I don't in the problem. This is an undervested field." This is an undervested field. BC1) shows the undervested field. BC1) shows the undervested field. BC1) shows the undervested field. This amaicans, nother kind of inflanmation: tha

The Gap: new series in which under-25s talk elders.

Britain: game and the export trade.

mys headlines.

mode and the Diddymen (reconst)

3.15

2.15

12.30 1.00 1.15 1.45

I and the Diddymen (repeat).

Dirty Work with Laurel and Hardy as Sweeps in a brush with a mad scientist. Too Many Crooks: the late Mario Zampi 1958, this tale of bungling kidnappers fertakers as cover and laid on some lovely ouches with help of Terry-Thomas, Georganians.

4.45

O The Countryman: promising new magazine series, introduced by Duncan Carse; visits to Solway Firth and wildlife artist and

BBC 2

7.55

adspted from nowel, and hard Burton—

6.05

7.00

ys: criarman wike Scott Feep na boll. Sunday: James Mason Is pops this week,

윰 ₽, jalman Wike Scott reeps discussion-

53

A Chanca to Meet: Irlsh novelist Edna O'Brien.

Harvest Praise: from St. cartan's Cathedral, Clogher, Tyrons

News, Kenneth Kondall. Weather, Bert Foord.

Imperative has now away the Christian both sides hail God ish troops now no on foot but in he IRA provisionals re. competition (9.00 ITV) is a Douglas Livingstone play in the Armchair Thentre series that has mar vellous performances—by lichael Jayston, John Thaw, Anne Carroll and William Reltoo—and the hurtful idea of the loss of innocence of a small boy, entering a verae-speaking contest, and suddenly realising the adult infidelity around him. The pecking-order stitudes between his father and the hushand of his Dad's mistress are nicely realised in the acting, if not in the dialogue, which is allustva and eluoive. The ending, though, hos a savage subtlety in its depiction of the boy as being tougher and more cynlosi than the guilt-ridden adults take him for; their guilt is not his, Thames Televiolon revo up into competition with the BBC's motoring programmo. Wheelbase (8.50 BBC's) with ito own souped-up Drivein (11.30 ITV), presented by Police Five's Shaw Taylor who currently runa an envy-making Daimler. Drivein is allegad to be "for the whola family," although whot the kilds are doing at the wheel we'll never know.

WHEN ZCAMS began un January 2, 1902, to revest another addo to the copper—as tarnished in humanity as his civilium neighbour—a stanck of recognition went through viewers that litere was a depiction of our law-and-urderers that was far more sympathetic to understonding than any father-figuring Dixon; they were as trail in sti as the read of us and human may father-figuring bixon; they were as trail in sti as the read of us and human may father-figuring. The return of softly, Softly, Took Furce (#.10 fill-continuing series, proves that we dum't always need ut myths to be also had a larger than life. Hardly, hardly, hardly, hardly-give can ba temperament-flawed.

The beat ahead is paced twenty-six episades long from this first hy Elwyn Jones called Once Bitten. But it is a progress that mw depends more on the lightrupe of the main characters, rather than saying any-thing new about the way police youtlee is occur to be done. If the pust acting of Stratford Johns (Barlow) and Frank Windsor (Watt) is anything to go by, the tightropulation of reality as anything to go by, the tightropulation of reality is eminently secure.

Although the series now seems cooler head of police affairs: Zears weren't heard of, police affairs: Zears weren't heard of, police affairs: Zears weren't heard of by the public until screened; neither were regional crime squads; nor about us.

Another series proves something about the with a string tonght with a farmly at war (B.00 ITV). This otory of a Liverpool family tunently gifted the seclaim helps to be developed; when he wood of argument won't but for as anything in Crossroada.

Although the trees of fact in an experiment won't put forestry undor plan, nontrol and the freest Something Survey.

Something the reality should it he monit of the monit of its of make the colories of the plan.

The best and the trees of fact in an experiment won't pu

He's a fornidable character, aaying: "There used to be 14,000 geese on these mornhes; now there ore only 800. I'd like to see things preserved a little more." Then he squeezes the trigger and downs another goose, Even then, you don't feel like arguing.

On Star Trek (7.25 BBCI) there'a the acting debut of Melvin Bellt, forner defence lawyer for Jack Ruby. His brief is that of on evil genius who plans to lake over the star system, Presumably the legal system, too.

Rio Brovo (London, Saturday, 7,00-9,30) is one of the most revered Westerns to be threefed by Huward Hawke; he made it in 1858 and got a stunding performance out of firest God Ford's disciple, sherlif John Woyne, helping drunken gunfightor Dean Martin regain moral stature in fight against outsaws.

Calling Buildog Drummond (North, Monday, 10,30-11,80) is the ob-so-dated but still fescinating Victor Sarille-view (1951) of what the pre-war fictional legend was all about. Walter plageon as pleasant buildog, with the teeting its Sopper-sadism drawn; Margaret Leighten co-starred.

The Lavender Hill Riob (West, Tuesday, 7,40-8,30). So often has this been screened on the rely that it ought tue pensioned off for a while, so that we can them recopture its fun without realising its flaws. Directed by Charles Crichion, in 1950, its olory of a finid bank cierk, leading Rang of amateur crooks, gava lovely opportunities to Alee Guinness, Stanley Holloway, Siddiank cierk, ending shoult-field way. Now let's forget it for a while, shall we?

NOTHING DATES so much as the overily fastionable. And it Morgoosa Suifable (isse for Freutanent (ibbC2, Tuesday, 9.20-10.30) has anything (oconstructed to as mow, other than period charm, it is via the remarkable exemple outling (variety of the story of back befores, not by the way that director Karel Relew flowished Merceet's ideas aloft in 1800, us though they constituted a banner under which we would all be marching for a long that to come.

Well, the deman policy of marchine in this was seen as a significant of which this was seen as a significant splash; the binek-concely story of a histlistic artist trying to win back his ex-wife seems ulmost quaint. The uclinificant splash; the binek-concely story of a histlistic artist trying to win back his ex-wife seems ulmost quaint. The uclinifical out under flow uf compassion which the underlow uf compassion which his ex-wife seems ulmost quaint. The uclinifical to the thing still matters, though the underlow uf compassion which has ex-wife seems ulmost quaint. The uclinifical postures. But just who were the fashiminal of the thing still matters, though the under flow uf compassion which closes the tribogy devoted to his wark, upart from each other?

Iteman Polonski's Kaife in the Wafer (BKC2, Thursday, 10.10-11-0), which closes the tribogy devoted to his wark, was made in 1801, an early shuf from his portleulor canon. A young hitching boffday in Poland. Thereafter relationship a hitt and melt in the way (back breaks than one by a husband (Leun Niemesyk) and his wife (bBC3, Thursday, 7.30-30) in the same year the fact of his way. The policy work, and melt in the way (back breaks) who are on a yachling his performance as o G1 landy flow the policy of the field (bBC3, that the policy of the p

Hindsight Saga WEDNESDAY

BEST FILMS

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surgeon's knife now and makin scars, because the lond wesn't hu bunded as it should have been the the past."

me refuses to partici"Lnok, I've had can't take any more," ahephericd to achool rislan no-onan's land oops, ond a nearter lells us about her in I have a legal was born British and sh. if I have to A patient British ella other mothers: les came from both ighter opeaks horrify-luture generations; d is our road. It's processant."

much about the man as the surface words and photogrophy. His conversation with his unseen directur grips by ita calminess. As water rioea like cliffa, spewed up by a storm, he soys: "Well, it can't last for ever and, anyway, the longer it lasts the less those it a got to go." His the less those it a got to go." It is the sees at timea as self-indulgence. "I feel so sclifsh," he saya.

is the

A personality from the rurol past is in the returning Look Stranger: Kenzle, The Wild Goose Man (9.00 BRC2). A reformed poacher from the Wash, he now lecture on wild-fowling and cares for the geese he onca hunted. Aged 81, ha sits beorded and slubby on a dyke, and tells of the days when his future father-in-law threatened him with a shotgun; how he hoaxed Peter Scott by painting the comh of o chicken blue ao that Scott didn't know what species it was.

A peer at CONFERENCE SPECIAL

Brighton